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# MRCCHAKATIKA

OF

## ŚŪDRAKA

*Edited with a Complete Translation into English,  
Introduction : Notes and Appendices*

BY

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First Edition

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## PREFACE

This edition of the *Mrcchakatika* is prepared on the same lines as those of my editions of the *Vikramorvasiya*, *Mālavikāgnimitra* and *Mālatīmādhava*

A complete English Translation of the entire text has been printed just below the text for ready reference. The translation has been made as literal as possible. Words for which there were not equivalents in the original, but which were added to make the sense of the text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way or which are sometimes freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis. In the notes all the points which an ordinary student requires to be explained are explained. Besides, information on general topics is given occasionally. Parallel verses and expressions from classical Sanskrit works are also cited. The introduction deals with all points that the student is expected to know in connection with the *Mrcchakatika*. Very useful matter would be found in the various Appendices. My efforts are directed towards the goal of making the student understand his text and appreciate his author. I have no doubt by the use of this book, the student would be able to achieve both these objects.

In numbering the lines in the text, every verse is taken as a fresh starting point. On every even page, the line from the text at the top of the page is given, while on every odd page the line at the bottom of the page is given. This process is adopted in the Notes also.

I have occasionally consulted the printed editions of the play, especially the *Nirnayasagara* and *Bombay Sanskrit Series* editions, and those by Mr. Kale and Dr. Ryder. I found the commentary by *Srinivāsācārya* very useful and critical (I have quoted freely from it). With a view to bring the edition within the reach of all, the price is kept low enough, though the volume contains about 550 pages. Lastly, I offer my thanks to the Managers of the *Āryabhāṣana Press* for their uniform courtesy and kindness.

15th September 1937, }  
Sir Parashurambhau }  
College, Poona 2 }

R. D. Karmarkar



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## A List of Abbreviations used

Bhartr—Dhartrehari
Kumāra—Kumārasambhava
Malavikā—Malavikāgnimitra
Mālatī—Malatīmadhava
Mann—Mannamṛta
Megh—Meghadūta
Raghu—Raghuvamśa
Sāk—Sākuntala
Sāhitya—Sāhityadarpana
Sisupāla—Sisupālavadhā
Uttara—Uttarasāmacarita
Vikram—Vikramorvasiya

II 9 35—The thirty fifth line from the ninth verse in the Second Act, i. e. the Roman figure represents the Act, the next Arabic figure the number of the verse and the last figure the line from the verse denoted by the first Arabic figure

## DRAMATIS PERSONÆ

### Men

- Cārudatta** —A Brahmana Merchant in Ujjayini the Hero  
**Rohasena** —Son to Cārudatta  
**Maitreya** —Cārudatta's devoted friend  
( *Vidūsaka* )  
**Ceta** —Cārudatta's servant  
( *Vardhamanaka* )  
**Samsthānaka** —Brother in law to King Palaka, the Villain  
( *Sakāra* ) in the Play  
**Vita** —Sakāra's companion  
**Ceta** —Sakāra's servant  
( *Sthavaraka* )  
**Sarvilaka** —Leader of the Revolutionary Party, and Madayantika's lover  
**Āryaka** —Gopaladaraka, King of Ujjayini after Palaka was killed  
**Samvāhaka** —Shampooer to Cārudatta, then a Gambler,  
( *Bhikṣu* ) and lastly a Buddhist Sramanaka  
**Māthura** —The Sabhika, Keeper of the Gambling house  
**Darduraka** —A Gambler, member of the Revolutionary Party  
**Dyūtakara** —A Gambler  
**Viraka** —City Magistrate  
**Candanaka** —A Military Officer  
**Vita** —Attendant to Vasantasena  
**Ceta** —Vasantasena's servant  
( *Kumbhīlaka* )  
**Karnapūraka** —Vasantasena's servant

Adhikaranika —The Judge

Sresthin } —Court officials, Assessors  
kāyastha }

Two Cāndālas —Executioners  
( Ahinta and Goha )

Bandhula —Servant in Vasantasena's household

Sodhanaka —Court servant

Sūtradhara —Stage-manager

### Women

Vasantasenā —The Heroine, a beautiful courtesan

Madanikā —Companion to Vasantasenā, marries Sarvīlaka

Ceti —Maid to Vasantasena  
( Chatradhārīnī )

Vrdhā —Vasantasenā's mother

Dhūtā —Wife to Carudatta

Radanikā —Maid-servant to Carudatta

Natī —Wife to Sūtradhara

### Persons referred to

Palaka —King of Ujjayini, ( later murdered by Āryaka )

Jūrnāvṛddha —Carudatta's friend

Rebhila —Singer merchant, Carudatta's friend

Vasantasena's brother, City-guards etc.

## INTRODUCTION

### I THE AUTHORSHIP, DATE ETC OF THE MRCCHAKATIKA<sup>1</sup>

The only information that we have about the author of the *Mrcchakatika* is found in the Prologue to the play, and the passage in question is undoubtedly an interpolation. For, in stanzas 3-7 in the First Act, expressions like *समिभूव शूद्रकः*, (stanza 3), *क्षितिपालः किरु शूद्रको कभूव* (stanza 4), *चमार सर्व किरु शूद्रको वृपः* (stanza 7 : the perfect tense is used here, which usually refers to an event that is long past), *शूद्रकोऽस्मि प्रविष्टः* (stanza 4) are used. This however should not be taken to imply, as some critics have done, that the information contained in these passages is necessarily untrustworthy. In fact, it would be possible to argue with greater plausibility, the other way. The interpolator could more naturally be trusted to give a more detailed account than would have been possible if the account had been written by the author himself.

The following account is given in the Prologue about the author:—King *Sūdraka* wrote the present play depicting the love of the Merchant-prince *Cārudatta* and the courtesan *Vasantasenā*, and also the working of destiny, and deeds of wicked men and the miscarriage of justice. King *Sūdraka* was very handsome and was well-versed in the *Rgveda*, *Sāmaveda*, mathematics, fine arts and science of elephants, and was able to win laurels in pugilistic contests. He had his eye-sight restored to him through the favour of *Siva*. He performed an *Asvamedha* sacrifice with great *clat* and after a remarkably long life of one hundred years and ten days, *Sūdraka* ended his earthly career by entering into the fire.

The first natural impulse then is to ransack old literature to find out if there was any king answering to the above

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( 1 ) This is not the place to elaborate all the points involved. A mere outline of the problem is indicated here. .... 2

description and all sorts of fantastic theories are advanced by scholars to secure this end. Thus, one Simuka who founded the Āndrabhrīya dynasty (about 200 B C) is taken to be identical with King Sudraka referred to in the *Skandapurāna* as reigning about 200 A. D! Others try to identify King Sudraka with Vikramaditya, the founder of the Samvat era. Rajasekhara<sup>2</sup> refers to a King Sudraka whose exploits were glorified by Rāmila and Saumila (who were perhaps his court-poets, Saumila is referred to by Kalidasa in the Prologue to *Mālavikā*) In the *Kathasaritsagara*, Sudraka is said to have been able to live for a hundred years through the sacrifice of his life by a Brahmana. Prof Konow identifies him with the Ābhīra King Sivadatta (about 250 A. D.) All this makes confusion worse confounded. The chances are, as Keith<sup>3</sup> has rightly pointed out that Sudraka is really clearly mythical.

The discovery of the plays ascribed to Bhāsa at Trivandrum has further added to the uncertainty. For an unfinished play called *Cārudatta* or *Daridracarudatta* (describing the plot up to the end of the fourth Act) bears such a close resemblance to the *Mrcchakatika* that there is no doubt that either the *Mrcchakatika* is an elaboration of the *Cārudatta*, or the *Cārudatta* is an abridged version of the *Mrcchakatika*. Both these views have found their supporters. There are also some striking similarities between certain passages<sup>4</sup> in the *Mrcchakatika* and Kalidāsa's works and several scholars are of opinion that Kalidāsa has borrowed from Sudraka. Pischel holds the view that the *Mrcchakatika* was written by Dandin.

We shall here very briefly indicate the points on which this question could be satisfactorily settled.<sup>5</sup>

(1) Vamana in his *Kavyālamkarasūtravṛtti* (about the 8th century A. D.) mentions Sudraka by name (सुद्रकादिप्रयोगे) in

( 2 ) श्री सुद्रकम्हणामती स्त्री कान्ठमैत्रिणे । काशेई वनेद्वारासीदधनातिप्रतेवम् ।

( 3 ) Keith *The Sanskrit Drama* P 130.

( 4 ) These are pointed out in the Notes

( 5 ) These points have been elaborated by us in a paper submitted to the *Oriental Conference* to be held at Trivandrum in December 1937.

connection with क्लेशगुण । He also quotes the verse यासा बलिः ( Mrccakatika I 9, also Cārudatta I ) and the passage द्युतं हि नाम पुरश्चर्यासिंहासनं राज्यम् । ( II. 6 66. this is not found in the Cārudatta).

(2) Bāna in his Kadambarī describes Śūdraka as having ruled over Vidisa, and refers to a King Sūdraka in his Harsacarita as well. The adventures of Sūdraka in various lives are described in the Dasakumāracarita ( A poet living in the times of Bāna and Dandin, if at all he wanted to pass his composition in the name of some mythical king, would naturally be tempted to make use of Sudraka's name for such purpose )

(3) The author of the Mrccakatika was undoubtedly a southerner The Goddess Kālī or Durgā is referred to as सद्यवासिनी<sup>6</sup>; Candanaka talks of कर्णाटवल्लुप्रयोग ( VI. 20. 21 ) and refers to several southern peoples<sup>7</sup> in VI 20. 8-9; words like वरुण्डलमुक, पुण्ड्रमोदक and the peculiarity of the Prakrit dialects, point out to the same conclusion ( छन्दो राजा in VIII. 34, may refer to Rudrasena I or II of the Vākātaka dynasty )

(4) Dandin, the author of Kāvyaḍarsa was also a southerner and the Kāvyaḍarsa, like the Mrccakatika, seems deliberately to draw upon the works of Kalidāsa. There are several striking resemblances between some passages in the Kāvyaḍarsa and those in the Mrccakatika ( besides the citation of the famous verse लिम्पतिव तनोऽद्धानि, I 34 ).

(5) Scenes of violence on the stage, the description of the condemned criminal, elaborate stage-directions, the state of society depicted etc. are all to be found in a drama like the Nāgānanda belonging to the times of Harsavardhana.

(6) There are similarly striking resemblances between the thoughts and expressions in the Dasakumāracarita and those in the Mrccakatika.

(7) The use of the expression वाणेलीमातः in I. 34 3 ( one whose mother's name is वाणेली ) does not prove an earlier date, for

( 6 ) मगवानि सद्यवासिनि प्रसीद प्रसीद । X 37. 6.

( 7 ) .. दाशनात्या अन्नकभाणि । ..कर्णाट...द्रविड...चोल...

a similar expression गौतमपुत्र is found in an inscription ( about 400 A. D ) of the Vakātakas.

A careful scrutiny of all these points would we think establish the conclusion that after all Pischel and Macdonell were right in believing that Dandin (6th century A. D) is the real author of the *Mrcchakatika*.<sup>6</sup>

## II MRCCHAKATIKA A PRAKARANA

The *Mrcchakatika* is technically called a *Prakarana* which is defined as

आत्मिकाया कविर्यत्र कथा नायकमथ च ।  
 जीवति प्रवृत्ते तादृ प्रकरणं तदु ॥  
 द्विधा प्रकरणं तत्तु शुद्धं सरीरेमथ च ।  
 बुद्ध्याराचनं तदु सकीर्णं वेद्यया कृत्स्नम् ॥ ( भरत )  
 भरप्रकरणं वृत्तं सायिकं वाचकलिङ्गम् ।  
 "रद्धारोऽङ्गी नायकस्तु विप्रोऽस्मात्सोऽथवा वयिक् ।  
 सापायधनवामाथंपरो धारप्रगान्तरु ॥  
 नायिका बुलता ज्ञापय वक्ष्या क्वपि द्वय क्वचित् । ( साहित्यदर्पण )

The plot of a *Prakarana* must be an invention of the poet, based upon worldly life. The hero may be a Brahmana or a minister or a merchant. The heroine may be a courtesan or a lady of noble birth. The number of Acts usually should be ten (not less than five nor more than ten). Love should be the sentiment prominently described. In all other respects it agrees with a *Nataka*.

It is easy to see that the *Mrcchakatika* fulfils all the above conditions. It has ten Acts (though the number could be easily reduced to seven or eight. Act VII which is the shortest Act in the play seems to have been made into an independent Act mainly to make up this number ten). The Hero Cārudatta

( 8 ) The argument that the statement about Jupiter being opposed to Mars (IX 33) militates against a later date for that view is held by old astrologers has not much force. For the dramatist often does refer to customs and ideas not necessarily prevalent in his own time.

is a Brahmana (by birth but a merchant by profession), the Heroine *Vasantasena* is a वेद्या so the *Mrcchakatika* is a सर्वांगप्रकरण and the plot concerning as it does with human beings is a सौखिन्यवृत्त

It would be seen also from the definitions quoted above that both *Bharata* and *Visvanātha* (the author of the *Sahityadarpana*) emphasise the point that the plot of a *Prakarana* must be an original one (काव्यरत्नम् आमशय्या कवि सौपरिक कृते) It is worth while therefore to examine in some detail how far the *Mrcchakatika* satisfies this essential condition. The *Mrcchakatika* has two plots — (1) the Main plot referring to the love of *Carudatta* and *Vasantasena* and (2) the sub plot the Revolution which ultimately places *Āryaka* on the throne after the murder of King *Palaka*. The poet has shown a very great skill in combining these two plots so as to make them one united whole (see next section III Critical Appreciation) we are here concerned only with finding out whether the author is indebted to other works, and if so how far, for these two plots. As regards the Main plot it can be confidently asserted that all the important factors in it viz the deposit of the ornaments their theft and the part they play in establishing the guilt of *Carudatta* the various occasions when the nobility of *Carudatta's* mind and heart is brought home to *Vasantasena*, the life like portraits drawn of the *Sabhika* and the gamblers and the *Cetas* the never to be-forgotten characters of *Sakara* and *Maitreya* the Trial scene etc — all these are entirely कविकल्पित or original. The idea of a courtesan falling in love with a poor Brahmana is found in the story of *Kumudika* and *Rupanika* in the *Bṛhatkatha* and also in the *Dassakumārasarita*. The description of *Vasantasena's* mansion is likewise similar to that of *Madanamala's* house hold (see

(9) *Kathasaritsagara* 58 2 अथावाचकुमुदिका सख तुष्टोऽह वेप्रभो ।  
 उज्जयिन्त्या द्विजसुत श्रीधर नाम मे प्रियम् । राजाल्पनामपदेन च हृद तस्माद्दिमाचर ॥ श्रीधर  
 मोक्षयित्वा न दत्त्वा च द्रविणं बहू । व्याघात् कुमुदिकां नत्र प्रियसंगममास्थिताम् ॥ The story  
 of *Rupanika* and the poor Brahmana is found in the 12th *Taranga*  
 (4) where *Rupsika's* mother thus addresses her — यस्म्य निधनं पुत्रि  
 सेऽने पुरुषस्यया । शयं सुशान्तिं भजन्वा गणेशानं तु निधनम् ॥ खलु ग कं वेदात्त्वामिने ते  
 निस्पृहं कथम् । सखेव गणेशी वेद्या न चिरं पुत्रिं दाम्बने ॥ नदीव हृदि मे प्रम गणेशाय  
 दशयित् ॥ त्वं निधनं मुखं मा कृष्या नाशमामन ॥ etc



notes on IV 30 14, Page 425) in the Kathā Hiding in an empty temple is also referred to in the Kathā.<sup>10</sup> But all this does not in the slightest degree detract from the originality displayed by the author in constructing the Main plot<sup>11</sup>

As regards the sub plot, Gopalaka and Palaka are mentioned as sons of Candamahāsena and Angaravati in the Kathā<sup>12</sup> and there is no doubt that the expression गणपदार्क in the play has been mistakenly taken to mean 'a cow herd boy' as it should really mean the 'son of Gopāla' So that Palaka's anxiety to keep Aryaka, his nephew, out of the way is easily understandable Gopāla and Palaka are known to be real historical personages (about 500 B C) and the poet may have been indebted to some work for the story of the revolution (or, more possibly, he might be describing some recent similar event under this garb) But here too it is clear that the poet has borrowed nothing but the names of Palaka and Gopāla.

As regards the title of the play the Earthen Toy cart, the poet has shown great dramatic acumen in selecting it The general convention about naming a play is that it should be named after the Hero or (and) the Heroine or a prominent character (as in *सुदारक्षम*) or the central theme (as in *वेषीमहार*) *Sudraka* defies this convention but the incident of the मृच्छकटिका, insignificant though it might appear at first sight is certainly

(10) नमिदुष्मतिभ्यः स द्रव्यं विदुषक । शून्यं कायावनीवृत्तिमनाः इक्ष्णापुत्रम् ॥  
विनेहा ममभयम् । विदुषकश्च तत्रास्तिदुष्कृत्या पायकालभित् । प्रवाजकोप तदुभय तत्र देवी  
मज्जितवत् ॥ etc (18th Taraṅga)

(11) Sometimes the *Carudatta* (of Bhasa's) is spoken of as the 'original' of the *Mrcchakatika* This in our opinion is entirely wrong First unless the complete *Carudatta* is found out, no valid conclusion can be drawn from a comparison of the available text of the *Carudatta* and the *Mrcchakatika* Secondly, it is far more probable that the *Carudatta* is an abridged version of the *Mrcchakatika* (with the sub-plot dropped) rather than that the *Mrcchakatika* is an enlarged version of the *Carudatta*

(12) नमद्वार्या राजा पृथ्वीजिबिर्दे ययो ॥ पण्डितिवनप्रसभ्य नम न देवकप-  
कम् । जानो ह्यो तत्रवा चण्डमहामेनद्वय मुपदे ॥ एको गोपकालो नम द्वितीया पाकमनदा ॥  
(Taraṅga 12).

the central one in every sense of the term. It occurs in the middle of the play just in the beginning of the sixth Act. Rohasena, Carudatta's little son, is seen by Vasantasena, all crying because he had only an earthen toy cart to play with, instead of a golden toy cart and Vasantasena offers her ornaments to him for getting a golden toy cart made out of them. The earthen toy cart is filled to the brim with these ornaments (which are apparently the same that were kept as a deposit with Carudatta in Act I, stolen by Sarvilaka in Act III and returned to Vasantasena by him in Act IV). Now these same ornaments were handed over to Vidusaka by Carudatta for being returned to Vasantasena, but on hearing on the way that Carudatta was called to the court, Vidusaka goes to the court with the ornaments in his possession, abuses Sakara for charging Carudatta with murdering Vasantasena and in the scuffle that ensues the ornaments drop down on the ground, furnishing the most damaging evidence against Carudatta. They in fact prove to be the proverbial last straw to break the camel's back! The ornaments up to Act V serve the purpose of bringing about the union of Vasantasena and Carudatta and also of bringing home to the reader the nobility of heart of both the Hero and the Heroine and in the latter half of the play they threaten to send Carudatta to the gallows. And the earthen toy cart seems to act like a link between these two opposite states. The poet is therefore perfectly justified in naming the drama 'Mrcchakatika.'

### III CRITICAL APPRECIATION <sup>12</sup>

The Mrcchakatika is perhaps the most enjoyable of all plays in the Sanskrit language. The author himself proudly refers to the plot as something unique (अन्यदिव सन्वियानर्कं वर्तते, L 8 19 and नवमिव सन्वियानर्कं I 8 50) and he is entirely justified. Most Sanskrit plays follow very closely the conventional ideas even in matters unimportant and there is a stereotyped atmosphere about them which leaves the reader ultimately cold. In

(13) A summary of each scene is given in the notes in the proper place. The student would have an idea of the plot as a whole by reading these summaries. Here we confine ourselves only to general observations.

the *Mirchakatika* however, we find ourselves quite in a changed atmosphere, at once pleasant and refreshing. We meet men and women, taken from different strata of society, who act and speak like living human beings and are all the more loveable for being a little bad. And there is such a variety of incidents taking place close upon one another almost at a breakneck speed (especially in the latter half of the drama), acting and reacting upon one another, but leading on at the same time towards the common goal, that one's interest never flags right up to the end. The skill with which the events are welded together in the main plot and the under plot is simply marvellous. It is very difficult to avoid the use of superlatives when dealing with the merits of the *Mirchakatika*.

The chief merits of the play are the following—(1) The central theme of the play, a beautiful rich courtesan falling in love with, and making love to a poor virtuous Brahmana, is in itself capable of holding the attention of the reader. Man has always been described in dramas as the hunter, but here we find the noble Carudatta has become the hunted, and we immediately become deeply interested in all his activities. (2) The delineation of different characters is extraordinarily successful (see section VI). Most of them have suffered hard knocks in life, but they resolutely go on with their work, consoling themselves with philosophical thoughts. Even the Cāndālas are made to say—*वगवन्ते प्रतिमन्तौ चद्रमूयावपि विवर्ति लभेने । रि पुनजना मग्गभीरिडा मानवा वा । लोडे कोऽशुखित भवति मेऽपि पारितोऽप्युत्तिप्पे ।* etc (X 36 2-3). *Sthāvaraka* Ceta *Sakāra* a servant says—*वग्महमुत्त न पुनेय आयेवारुत्त । एर यदि विपय लभो मशा पत्तेर ।* (X 25 1) 20) The gambler *Samvaha* says—*गन्ताथन खडु गमन कस्य न मदान वगय धनम् ।* (II 15) *Dardaraka* is quite ready to take and give blows, for the sake of defending a helpless person. *Viraka* tells us—*प्राप्त च सप्तार्ये भिन्नमप्यह न जानामि ।* (VI 15) When the so-called low characters give vent to their feelings in this way it is no wonder that the *uttam* and *madhyam* characters go one better. (3) A large number of incidents coming up close in succession. The gambler-scene the theft at Carudatta's house—where thieving is treated in great detail as a fine art—the scene where *Sarvilaka* secures *Madayantikā* in a dramatic manner, the inter change of cars, *Āryaka*'s escape *Vasantasenā*'s stran-

gulation, Carudatta's trial and the procession to the cemetery,—all these keep the audience engaged and interested from the beginning to the end (4) The effective use of apparently small and insignificant events The cloak presented by Jarnavarddha in Act I is the same presented by Carudatta to Karnapuraka (Act II) from whom Vasantasena takes it for herself Vasantasena helps Samvahaka (Act II) by paying off his debts and in return is saved by him in Act VIII the quarrel between Viraka and Candanaka (Act VI) saves Aryaka but the same is responsible for Viraka's arrival at the court (Act IX) where he becomes the most important witness for the prosecution, the heavy rains cause a tree to fall down and a woman is crushed by its fall (VIII 37 12-13) and the presence of this half mangled corpse in the garden, as reported by Viraka serves to establish the guilt of Carudatta (IX 24 5) (5) The poet's skill in keeping the issue in suspense and giving it a sudden turn when the solution seemed quite near—In Act VI Candanaka almost succeeds in allowing the car to proceed uninspected, but his slip in saying न भयं न भयं (VI 19 9) arouses the suspicion of Viraka and Aryaka's fate is again in the balance, and Candanaka has to take recourse to a कर्णोत्सर्ग, in Act IX, there was for some time no direct proof about Vasantasena having actually gone to the Eupakarandaka garden (but Viraka suddenly appears on the scene and gives the required evidence), or about Vasantasena's body being seen (here again, Viraka brings the necessary information) or about the motive for killing Vasantasena (this is furnished by the ornaments falling down from Vidusaka's person), the refusal of Carudatta to speak the truth (otherwise Aryaka's whereabouts would have been known) in Act X when Sakara's Ceta appears suddenly, proclaiming the innocence of Carudatta, every one heaves a sigh of relief, feeling sure that Carudatta would be saved, but Sakara cleverly turns the tables on the Ceta, in Act IX, Sakara decides to go to the city on foot, being persuaded by Vits to do so and Vasantasena would have been saved, but he suddenly changes his mind and his vanity makes him think that he ought to go by car, and Vasantasena is discovered, in Act II also, Samvahaka more than once tries to dodge his pursuers who are however more than a match for him.

It has been already pointed out that the *Mrechakatika* has two plots. In such cases, the poet always runs the risk of not keeping a proper sense of proportion between the two plots. In the *Mālati madhava* for instance, the under plot almost threatens to overshadow the Main plot. In the *Mrechakatika*, the construction can be said to be almost perfect. The Main plot concerns itself with the love of Vasantasena for Carudatta and this fact is never lost sight of by the poet. Vasantasena falls in love with Carudatta at first sight and the course of her love is described in the first five Acts in a very satisfactory manner. Vasantasena is but a courtesan in name, she loves with the ardour and circumspection of a high born कृत्री. The impartial encomiums showered upon Carudatta by Samvabaka, Carudatta's desire to reward suitably Karnapuraka (Act II) the nobility of heart displayed by Carudatta in offering the necklace as a substitute for the ornaments (which he declares he has lost in gambling though really stolen)—all these make her love for Carudatta firm and the consummation is reached in Act V. If Vasantasena had displayed a little more tact in Act VIII, she might have successfully dodged Sakara, but intoxicated by her love for Carudatta she actually kicks Sakara and invites trouble upon herself but she faces death peacefully with Carudatta's name upon her lips and Carudatta also does the same.

— The sub-plot refers to the activities of the Revolutionary party with Sarvilaka as their leader. Dissatisfied with the despotic rule of Palaka the malcontents carry on an insidious propaganda and apparently make capital out of Palaka's order to hang Carudatta by precipitating matters and killing Palaka on the same day. Sarvilaka the Leader is the lover of Madayantika Vasantasena's maid and is intimately connected with the episode of the ornaments (he first steals them and then returns them to Vasantasena). Carudatta's car intended for Vasantasena helps Aryaka in making his escape and Carudatta promises अमृत to Aryaka and in doing so almost sacrifices himself. When Aryaka ultimately becomes King Carudatta is made King of Kusavati and Vasantasena is given the status of a lawfully wedded wife. Thus the fortunes of the Hero and the Heroine are closely knit together with those of the Leaders of the Revolutionary party from start to finish.

Dr Ryder offers the following criticism about the construction of our play— Obviously it is too long. More than this, the main action halts through acts II to V and during these episodic acts we almost forget that the main plot concerns the love of Vasantasena and Carudatta. Indeed we have in The Little Clay Cart the material for two plays. The larger part of act I forms with acts VI to X a consistent and ingenious plot while the remainder of act I might be combined with acts III to V to make a pleasing comedy of lighter tone. The second act clever as it is has little real connection either with the main plot or with the story of the gems. Most of this criticism is based upon a misconception of the real purpose of Acts II to V which is to intensify the love of Vasantasenā for Carudatta before she decides to play the role of an Abhinayika. The praise of Carudatta by Samvahaka and Carudatta's gift of the *प्रहारक* to Karnapuraka (Act II) the readiness with which Carudatta offers the *रत्नद्वरा* as a substitute for the stolen ornaments (Acts III and IV) under the pretext that they were lost by him at dice play—all these help Vasantasenā in making up her mind to offer herself to Carudatta. In fact as we have already remarked above Vasantasena's love is that of a high born *कुलकी* and the dropping of Acts II V would show Vasantasena in an unfavourable light. It is true that there is no action as such but that is merely a lull before the storm. The poet seems to conserve his energy here before he starts to run in the latter half of the play. Anyway we can ill afford to drop Acts II V.

Dr Ryder rightly remarks that the *Mrechakatika* displays admirably three characteristics of its author, his variety his skill in the drawing of character his humour. The variety of scenes and incidents portrayed in our play has already been referred to and is obvious enough. As regards the characters drawn (see section VI below) it would be seen that the poet has been very successful there. He has given us all sorts of characters high and low and they are undoubtedly living men and women. As regards humour it is the forte of the *Mrechakatika*. No other Sanskrit dramatist has given us such a wealth of humour as is to be found in our play. Sanskrit dramatists generally pitch upon the *Vidusaka* for the (apology of) humour that they describe. The humour in the *Mrechakatika*

is not confined to any particular character (as Dr Ryder says 'Sudraka's humour runs the whole gamut, from grim to farcical from satirical to quaint. Its variety and keenness are such that King Sudraka need not fear a comparison with the greatest of Occidental writers of comedies,') but is shared in more or less degree by practically all the characters in the play. And there is in addition a lot of variety therein too. It is not merely based upon puns (such as पदे परिवर्तय । विट्परा — (पदा परिवर्त्य) मेनायमन्त । V 11 69-71 or गत खड्ग भावोऽभावम् । I 50 4) or references to entablés or mere repetitions and perversions of mythological references (which abound in Sakara's speeches) but is also based on situations and peculiarities of character. It is unnecessary to illustrate in detail these points for our play abounds in them. We shall only refer to a few cases here — Samvāhaka and Māthura (with the gambler) outwitting each other or Māthura's words अरे भगमि त कुण्डुव्रम — भूतस्तव गण्ड etc (II 16 13) after he receives the bracelet from Vasantasenā the following conversation carried on coolly between Samvāhaka and Māthura पितर विनीय प्रयच्छ । सवाहर — कुनो मे दिता etc (II 6 46 49) Māthura's expanding his eyes while saying एद प्रेमिय्य । (II 13 32) or Dardraka's description of his उत्तराय as अय पत् सूतददिता गन मय पद छिद्रस्तिरल्लूत्र । (II 10) Kumbhīlaka's throwing clods of earth at Vidusaka (Act IV), Vidusaka's description of Vasantasenā's mother and brother (Act VI) Sthāvaraka Ceta's speech—।उमज्यस्व रे प्रवहण सम स्वामिना विमज्यन्त । अन्य स्पवहण भवतु । (VIII 14 48) and his conversation with Sakāra (VIII 24 6-27) Viraka and Candakā abusing each other and referring to each other's नाति (Act VI) the Candakas describing themselves as अविरेण दायच्छेदन्द्वा गरोषु कुशली स्त ॥ (X. 2) etc

<sup>2</sup> Dr Ryder tries to make a distinction between Sudraka and dramatists like Kalidāsa and Bhavabhūti as follows — 'Kalidāsa and Bhavabhūti are Hindus of the Hindus the Sakuntalā and the Letter Acts of Rāma (Uttararāmacarita) could have been written nowhere save in India but Sudraka alone in the long line of Indian dramatists has a cosmopolitan character. Sakuntalā is a Hindu maid Mādhava is a Hindu hero but Samsthānaka and Maitreya and Madanikā are citizens of the world. It is very difficult to agree with the learned doctor. The atmosphere in the *Mrcchakatika* is hardly different from that in the *Sākuntalā* *Cārudatta* and *Vasanta-*

senā (in spite of her being a courtesan) are Hindu ideals of man and woman in their thoughts acts religious beliefs etc. Even the low characters are permeated with the spirit of Hinduism with its ideas about after life and the doctrine of Karman. Madanika is no more cosmopolitan than Vasantasenā. Similarly Maitreya and Samsthānaka are essentially of the same Hindu stuff, breathing the same atmosphere though their acts are rather out-of-the-way. Dr. Ryder has clearly missed the whole point here.

A word must be said about Sūdraka's style. In the prose passages describing Vasantasena's mansion (Act IV) the style depicts अक्षु (or समासभूयस्त्वम् the use of long compounds). In the rest of the play, the style is quite simple and may be said to belong to the वेदमी variety (of which Kalidāsa is the recognised master). There is however a certain looseness about it, some-

ever some very striking and unusual similes (these are pointed out in the notes) and short pithy proverbial sayings abound in the play. Sūdraka loves to describe objects with what may be termed a qualified identity (यत् हि नम पुण्यस्यासिद्धान्न रागम् । II 6 66, वीणा इव ससमुद्राधिपिन रत्नम् । III 2 11 चतुोपवत इव अनौचित्येन संवर्णे ब्रह्मगर्भो विभूतम् । X 18). Here and there are to be found expressions which cannot be called strictly grammatical, such as इह लौकिके न म्रियति, निधनता वेदतवान् (for विदितवान्) etc. Two or three verses are not altogether intelligible. On the whole, however, the style can be said to be natural and simple. There are several repetitions of the same ideas now and then. This is all the more noticeable in the description of rain and storm in Act V and the tirade against women in Act IV etc. The description of the Durdina contains many an absurdity (pointed out in the notes). There are presumably several interpolated passages here.

Sūdraka employs a very large number of metres (see Appendix C). The अनुष्टुप् is the most widely used (there are 83 verses in this metre) which is a good indication of the easy style



followed in our play. *Vasantatīlakā* (40 verses) and *Sārdūlavikrīḍita* (32 verses) are also frequently used. *Indravajrā*, *Mālinī*, *Puspitāgrā*, *Praharsinī* etc. are also to be found. There are about a hundred stanzas in Prakrit, in various metres. The *Mrcchakatika* uses on a very wide scale the Prakrit language different varieties of which like the Sauraseni, Māgadhī, Māhārāṣṭrī etc. are well exhibited in the play. (As the student of the Intermediate class is not required to study Prakrit, we refrain from pursuing this matter any further) <sup>14</sup>

#### IV TIME—ANALYSIS OF THE PLAY

The action of the play commences when the spring has already made itself felt. Sakara refers to Vasantasenā's visit to the कामदेवायतनोद्यान (L. 51. 5), which must have been occasioned by the commencement of the वसन्तौषध. The fourteenth day of the bright half of Caitra is called the मदनचतुर्दशी and it was apparently on this day that Vasantasenā saw Cārudatta. The अमलशुद्धि described in Act V refers to one of those heavy showers that come on suddenly in the month of वैशाख. The reference to the जालीकुमुमवासित (L. 8. 112) silken cloak presented by Jūrnavrddha, would seem at first sight to militate against the above view about the action commencing in the month of Caitra, <sup>15</sup> for the जाली flower does not normally blossom in वसन्त (April). But the word आश्वयम् in I. 52. 17 (आश्वयम् जालीकुमुमवासित प्रायस्व) clearly

(14) The commentator पूर्णविर has the following note about the Prakrit dialects in the play — तत्राभिप्रायेण प्राकृतपाठेषु मूलपाठो नयी इति ननु मद्रिका वसन्तसेना नामिका चेद्री कण्ठकृष्णकनकादिकी शौर्यनर भेदी एते इत्यादि शौरसेनीभाषापाठस्य । मुखयोगेऽप्यत्र प्रकृती 'कायवसाह' इति वक्ष्यते । अतन्निभाषापाठस्य शौरचन्द्रस्य । अन्यभाषापाठस्य विद्वज् । सर्वत्रक शौरसेनास्येनाचार्यद्वारा वेदवित्तय विष्णुशङ्कराचार्य एते वषागर्भपाठस्य । अशरिषपाठेषु शरिषभाषापाठस्य एतद्विष । चाण्डालिभाषापाठस्य चण्डाली । टङ्गभाषापाठस्य मायुरस्यस्ये । तथा—शौरसेन्यवन्निजा प्राच्या एवाम् इत्यमराणां । नगवान्निजा रेफती लोकेऽस्मिन्वह्यम् । प्राच्या शरिषिकरायाया । मगधी ताडव्यशरिषवती । अशरीचण्डाली-बोक्ताऽप्यशरिषाणां । रेफस्य च लक्षणम् । वसागर्भाया इतिवत् । It is clear that the शरिषी is not a distinct dialect, that name came into use after Sakara, one of the characters in our play, who is made by the poet to say श for स

(15) न श्याजानी वसन्ते—Sāhityadarpana VII.

shows that Vasantasenā is surprised that the cloak should be scented with the जली flowers at a time when the blooming period of those flowers was over! We may therefore take it as fairly proved that the action commences when the Caitra month had been more than half over

Act I—The Scene is laid partly on the street and partly in Carudatta's house. The time is the प्रदोय (about 8 P. M.) and at the end of the Act it is about mid-night. The moon rises (I 57) at about 11 P. M. and hence the day must be the 6th or 7th day of the dark half of Caitra. (If we read पृथ्वीकृतदेवकार्य in place of सिद्धीकृतदेवकार्य I. 8. 113, we shall have a more definite evidence as to the exact day. The reading पृथ्वीकृत also accords well with the reference to सप्तम्या in III. 26 35. The only difficulty is that a पृथ्वीकृत is not found specially recommended for the month of Caitra. The Agnipurāna refers to the month of मार्गशीर्ष specially for a पृथ्वीकृत ).<sup>16</sup>

Act II—(Vasantasenā's house, and the street). The events described here occur in the morning of the next day, and the action lasts for about two or three hours.

Act III—An interval of about a fortnight. (Carudatta's house) It is nearly midnight when Carudatta describes the moon as going to set (III 6) and Sarvilaka refers to the actual setting in III 10. Now the setting of the moon at about midnight is possible only on the 7th or 8th day of the bright half of a month. So that there is an interval of about a fortnight between the events in Act II and those in Act III. This is also supported by the speech of Vidusaka अयाप्येतत्तिष्ठति! किमनोऽत्रयिन्या बीरोऽपि नास्ति य एतं दास्यापुनं निद्राचौरं नपहति । (III. 6 33-34) which shows that Vidusaka is fed up with the guarding of the ornaments at night time, and the speech of Carudatta in V 37 (सदा च मे निश्चसतो गता निद्रा) shows that some days must have elapsed between Vasantasena's first visit to Carudatta in Act I, and the next one in Act V

The action takes place between midnight and dawn

(16) पृथ्वीकृतानि वक्ष्यामि कार्त्तिके मासे सप्तम्यात् । पृथ्वीकृतानोऽपि येषु किञ्चिद्भिन्न-  
मन्त्रात्पादा ॥ इन्द्रादीनां प्रोक्ता मासे षडयमवस्यन्तु । इन्द्रादीनां वक्ष्ये मार्गशीर्षे चरेत् तत् ॥  
अनहारी वन्देने शुक्लिनमिन्द्रात्पादात् ॥ 161st Adhyāya.

Act IV—There is practically no interval. In the morning Sarvilaka goes to Vasantasena to pay the ransom for Madanika.

Act V—The evening of the same day, when Vasantasena goes to meet Carudatta in thunder, lightning and in rain.

The action lasts till about mid night.

Act VI—The action begins in the morning of the next day. Carudatta's car (containing Aryaka) is held up by Candanaka and Viraka, and there ensues a quarrel between them (9 A M to 10 A M).

Act VII—Aryaka meets Carudatta (10 A. M to 11 A. M.)

Act VIII—Vasantasena's arrival in the Puspakarandaka garden about mid day (मप्याहे न शक्यते पादाभ्यां गन्तुम् । तत्पद्य पश्य, नभोमध्यगतं सूते etc VIII, 10) Her strangulation etc.

Act IX—The morning of the next day (for Viraka says रात्रिं प्रभता मे IX 23) The trial takes about a couple of hours.

Act X—Sakara refers in X. 29 to his having taken a good meal. The action therefore may be said to have taken place in the afternoon.

The whole action therefore does not take more than three weeks.

[It is not clear why Carudatta on arriving at his house, makes no further inquiries about Vasantasena (Vasantasena's mother keeps quiet because she believes that Vasantasena was at Carudatta's house and she has no reason to think that anything untoward could have happened to her) Carudatta probably is afraid that any move on his part was likely to betray Aryaka's whereabouts and he apparently believes that Vasantasena must have gone back to her house, having changed her mind suddenly.]

Another point in Act VI—Vasantasena through mistake occupies Sakara's car and starts for the Puspakarandaka garden. Aryaka later occupies Carudatta's car from the same place and reaches the same destination at least an hour earlier, in spite of the fact that his car was held up on the road. This arrangement is necessary for the development of the plot, but

the author nowhere gives any explanation about it Śākṛas Ceta was perhaps very easy going like his master and chose to drive the car in a very leisurely manner and Vasantasenā absorbed in her thoughts about Cāradatta did not notice the inordinate delay caused in this way !]

All the incidents described in the play take place in the city of Ujjayini the adjoining Puṣpakaraṅga garden included

## V THE STATE OF SOCIETY ETC DEPICTED IN THE PLAY

The late Prof Lévi perhaps stands alone among scholars in holding that the society depicted in the *Mṛcchakatika* is borrowed from the imaginary world of tales and romances. There is nothing improbable about the description of manners and customs in our play of course allowing for the obvious exaggerations inevitable in such cases. The *Mṛcchakatika* (as also the *Dasakumaracarita*) can be taken to give us a fair picture of the contemporary society in various aspects.

We find Ujjayini described as a gay and prosperous city (like the modern Paris) attracting people from far and near (Samvāhaka comes from Pataliputra). Trade both inland and maritime was in a flourishing condition and Ujjayini could boast of millionaire Merchant princes who gave vast sums in charity (Cāradatta himself was reduced to poverty, mainly by his reckless charities इत्थं समुद्रवृद्धोऽथमात्रशेर दत्ताणि येन हि धनायनसि सानि : II. 22) and rich courtesans like Vasantasenā whose wealth and pomp would be the object of envy for many a king. Naturally the city was infested with gamblers loafers parasites and dare-devils who were only too glad to create and foment disturbances. Gambling was regulated under State-control and drinking and prostitution also appear to be freely indulged in. Considerable attention seems to have been paid to music and other fine arts.

The caste-system exercised a great hold on the people. The Brāhmanas (and cows) were held in great respect (अनातिव्रतयि भगवती गोकाम्ना ब्रह्मयज्ञशब्द III 13 17) and were अक्षय. The Sudras were not allowed to recite the Vedas (वेदायान् प्राकृत्यै वरति

न च ते जिह्वा निपतिता IX. 21) The Kāyasthas appear in an unfavourable light ( they are compared to serpents, कायस्थसर्प-स्पदम् IX. 14) The different castes however could follow various professions Carudatta, himself = Brāhmana, was a merchant by profession (he also marries a courtesan) Viraha and Candanaka, who are respectively barber and shoemaker by caste, occupy the responsible post of वटपति or सेनापति The Brakmanical religion, with its gods and goddesses, various vows and fasts, ideas about heaven and hell, sacrificial system, etc., was prevalent, Buddhism also seems to have flourished side by side, with its paraphernalia of Bhikṣus ( Their कापाय garments, their peculiar method of wearing them, avoiding all contact with women, addressing the commoner as उपासक or बुद्धोपासक, their property दण्डकुण्डिनाभाजन,—all these are accurately described), Vibaras etc The State appears to have the power of appointing the head of the religious order ( X. 58 25, as even now some States have the power of selecting a Saṅkharacārya for a Maṭha under their jurisdiction) Some sort of slavery appears to be in existence. The slave could be bought (Samvāhaka offers himself for sale Act II) and could be made a free person on payment, unless this is waived by the owner in special cases ( Madanika was made an अशुद्धिवा in this way) or the State could grant freedom from bondage ( हृत्तोऽदासो भद्रुः X. 58 31, Sthārvaka Ceta becomes free by an order of the State) Superstition has a firm hold upon the people (the following 'evil omens' are actually referred to in the play—the throbbing of the arm or the eye, the sight of a भ्रमणक ( कथमभिमुखमनाभ्युदयिकं भ्रमणकदशनम् I VII 9 1 ), the crowing of a crow facing the sun, the sight of a serpent, the eclipse of the sun and the moon) as also belief in astrology or the influence of the stars ( Act VI)

Proper precautions seem to have been taken (at least in theory) for the safety of the people against thefts etc. Night-patrols are mentioned, as also गुप्त्य or sentry posts Street-lighting at night appears to have been not properly attended to. Street-brawls in which the riff raff of the city took part, seem to be fairly common.

We get a very good idea of the judicial procedure or administration of Hindu law from the play The Judge was

appointed by the king and held office till the king's pleasure. He was assisted by the assessors (Sresthin and Kāyastha in the play). Any one could lodge a complaint at the court and the Judge was bound to take notice of it. It was left to the Judge's discretion what witnesses should be summoned (officers were appointed to serve such summons). Evidance given by them was confined to writing. The Judge acted according to the maxim that the accused should be taken to be not guilty unless his guilt was proved. He had also to see whether a *prima facie* case had been made or not against the accused. The accused was given full liberty to have his say and his confession about his guilt had to be secured before the Judge gave his decision on the question whether the accused was guilty. The decision of the Judge was in the form of a recommendation to the king who was the final authority to decide what punishment should be awarded to the accused. If the accused was found deliberately obstructing the course of justice and refusing to confess his guilt recourse could be had to whipping to make him confess his guilt. (When no direct satisfactory proof about the guilt of the accused was forth-coming a trial by ordeal (see notes on IX. 43) was ordered.)

A criminal condemned to the gallows was taken in procession wearing red garments, garlands of red flowers and red sandal paste marks etc. and the occasion proved to be a veritable *Tamasha* for the spectators. The criminal could be killed by the sword or impaled (or eaten by the dogs or tortured by a saw). Not much police-protection was apparently necessary at such processions. The Candalas do not appear to be mere hangmen. They were apparently allowed to use their discretion at times.

## VI SOME CHARACTERS IN THE PLAY <sup>17</sup>

### Carudatta

Cārudatta is a hero of the धीरोत्त type. He is very handsome (अयं स चारुदत्तः । मुनिभिस्तु खड्गहारिण्या यौवनम् । IX.16-18). He loses almost the whole of his fortune by giving vast sums in charity (यत्नं तावत्

17 Only the important traits are referred to briefly.

पुरंधारविदारारामदेवालयनगामकृष्णकृता नगर्युज्ज्विनी : IX 30 17), he is fond of music and extremely considerate towards others (including the thief who breaks into his house) He cares for his good name above everything else and is prepared to stand by truth at all costs (अनृत नामिमास्यामि चारित्र्यप्रवर्णणम्) III 26) He is shown as brooding over his poverty every now and then (because he is no longer able to help others) and his fulminations against King Palaka are unwarranted. Almost all the characters in the play speak very highly of him (Sakara alone treats him with contempt, referring to him always as दरिद्रचारुदत्त) Sakara's Vits thus describes him,

दण्डिना इत्यपृक्ष स्वगुणफलन सज्जनाना कुटुम्बी  
आदर्श शिक्षिताना सुचरितनिकष इत्येवमुद्र ।  
सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदासत्त्वो  
द्वेक श्लाघ्य सुजीवत्यधिकगुणतया चाष्टवन्तीव चान्ये ॥ (I 48)

Samvahaka calls him भूलम्बगाडू (II 14 54) and प्रियदर्शन, प्रियवार्दी (II 14 37), Madanika compares him to the moon (न चन्द्रादातपो भवति : IV 19 5) Candanaka describes him as गुणारविन्द and शीलम्बगाडू and नगरीनिलम्बूल (VI 13, 14) The Judge specially asks Sodhanaka to show high regard for Carudatta (आर्यचारुदत्त स्वैरुत्तमानन्दननु द्वेभ सादरमाह्वय : IX 7 88-89) and regards चारुदत्तद्वय as तुल्य चारितानस्य समुद्रस्य च नारणम् : ग्रहण चानिलम्बव (IX 20), to the Cāndālas he is गुणरत्नानि and the अष्टवर्ण मण्डप of the city (X 14), and lastly the very fact that Vasantasena, the most beautiful courtesan in Ujjayini, falls deeply in love with him, although very poor speaks volumes in his favour

In the play proper however, he plays a more or less passive part and somehow fails to impress the reader. But who would dare to speak disparagingly of one who was almost a god to Vasantasena?

### Maitreya (Vidūsaka)

Vidūśaka in Sanskrit dramas is the friend and confidant of the Hero in love-matters. He is supposed to be a humorous character and creates laughter by his dress, speech and gestures. His humour is usually based upon references to eatables. The Vidūśaka in the Mrcchakatika is totally unlike the normal Vidūśaka in Sanskrit dramas. Maitreya is shown in our play

as a loyal and devoted friend sticking to Carudatta through thick and thin. Other 'friends' leave Carudatta when his fortune declines, not so this old Brāhmana, he follows Carudatta like a faithful dog its master. First to be honoured at festive occasions, he is prepared to be the first to give up his life for Carudatta, if need be. It is significant that Carudatta remembers Maitreya first in preference even to his wife and son (मैत्रेय भो किमिदमय ममोपगतो हा ब्राह्मणि etc. IX. 29), when the Judge is convinced that a prima facie case had been made against him. Carudatta is also afraid, when it was known that the ornaments were stolen, that Maitreya would commit suicide, rather than hear about his disgrace (अये वित्याते मैत्रेय ! म नाम वैश्यादकार्यं कुर्यात् ( III 26 43). He warns Carudatta against association with courtesans and is also very clever and practical (as is seen from the way in which he supplements Carudatta's message to Vasantasena when he goes to offer the *raavali* as a substitute for the stolen ornaments, he adds स च मभिको सप्तवार्ताहारी न ज्ञायते कुत्र गत इति ( IV. 32 10-11). His wit as well as quaint similes are seen in passages like मन तावद् द्वाभ्यामेव हास्य जायते । श्रिया सस्कृत पञ्चम्या मनुष्येण च कान्तली गायता । स्त्री दत्तनवनस्पव गृष्टि, मनुष्योऽपि रूढपुरोहित इव etc ( III 3 7-8) किमनोऽयिन्या चोरोऽपि नास्ति । etc ( III 6 33-34), the conversation with Vasantasena's Ceta ( V 11 18-74), किं निगडेन बद्धावस्था पादौ येन स्वय नावतादि । ( VII 4 14-15) etc. Vidusaka's words spoken in jest are shown by the dramatist as prophetic. He oversteps the bounds of decency in his description of Vasantasena's brother and mother (Act IV) and loses his temper when he abuses Sakāra in open court in the language of billingsgate (IX, 30 18-19, which shows with what ardour he loves Carudatta).

Sudraka has been very successful in the delineation of this character and in making the ordinary uninteresting Vidusaka, a real living personality capable of appealing strongly to the reader.

#### Samsthānaka (Śakāra)

The creation of this character unique in the whole range of Sanskrit literature is a triumph for the dramatic genius of Sudraka. Sakāra's humour is of a type that is rarely seen in Sanskrit literature. That he is an idiot is patent enough, but there



are occasions when one is not sure whether his idiotic behaviour is not a cloak to disguise his innate villainy and meanness. He is fond of repetitions, rides roughshod over historical and mythological events and unconsciously exposes his weak points himself ( वलाकतानुनीयमाना in his ultimatum to Cārudatta I.51 6, मरिता न मया IX. 7 16 ) He is responsible for some bits of the best type of humour ( स्त्रीणां शतं मारयामि ! शूरोऽहम् ! I. 28 12-13, ही ही एतस्य दक्षिणाश्रुतस्य वयं नायमानस्यैतावाञ्जनममर्दं, यस्यां वेलायामस्मात्प्र प्रवरो वरमानुरो वयं नाशते तस्या वेलाया वीदरो भवेत् । X 29 23-24 his specific for mastery in music eating पारुष्णीय मास etc ) Sakāra is at heart a coward, in spite of his bluff and tall talk. He is however capable of extricating himself from uncomfortable situations in a very clever manner. He successfully imposes upon Vīta and manages to send him away ( Act VIII ), he removes the suspicion of the Judge when he had inadvertently blurted forth मरिता न मया ( Act IX ), he very neatly turns the tables upon the Ceta when the latter proclaimed that it was Sakāra who had really murdered Vasantasena ( Act X ) He seems to be utterly heartless and is proud of having killed Vasantasenā ( it is but fair to note that Vasantasena had kicked Sakāra before, but Sakāra would have wrecked his vengeance upon her all the same, even if he had not got any provocation ) He is vain, arrogant and looks down upon all. All would echo Vīta's prayer मा भूच्च त्वयि मम सगतं कदाचिन् ( VIII 41 ) and feel it to be a great pity that he was only उपमरुत in the end.

### Sarvilaka

He is the Leader of the Revolutionary party impetuous and resourceful. Poverty forces this Brahmana youth to take to the profession of a thief wherein he soon secures great proficiency. His object was to find out somehow sufficient money to secure the freedom of Madanikā ( Vasantasenā's maid ) with whom he had fallen in love. The experience gained by him in thieving presumably secures for him the leadership of the malcontents against Palaka and he succeeds in first freeing Āryaka from prison, and then making him King. He is also a great admirer of Cārudatta.

### The two Vitas

Vasantasena's Vīta is a man of culture ( see his description of Vasantasenā, अथवा धारया प्रहरणमन्तस्य ललिन्नुत्प्रीणां शोको मदनवरस्यस्य

बुद्धम् V. 12), well-acquainted with the life of courtesans, and his advice to Vasantasenā (यदि कुप्यसि नास्ति रति कोपेन विनायवा कुतः कामः। कुप्य च कोप्य च त्व प्रसीद च त्वं प्रसाद्य च कान्तम् ॥ V. 34) is well worth remembering by lovers

Sakāra's Vita is also a man of culture and is intended as a foil to the idiotic Sakāra. He tries his best to help Vasantasenā in her hour of need (in Act I, also in Act VIII). The poet makes him describe both Cārudatta and Vasantasenā in beautiful language. He soon becomes disgusted at the association with Śakāra, a murderer of women, and leaves his service to join the Revolutionary party.

### The three Cetas

Cārudatta's Ceta shares with Vidūṣaka the responsibility of guarding the सुवर्णमाण्ड and has a sense of humour (e. g. his behaviour with Vidūṣaka in Act III).

Śakāra's Ceta plays a very important part in the play. In Act I, he describes things in a vivid manner, using similes suited to his own status (Vasantasenā is compared to श्रीपद्मयूरी and Śakāra to वृद्धशबर, I. 19). His idea of happiness is to eat a lot of मत्स्यमांसक (रम्य च राजकर्म तत खादिष्यसि मत्स्यमांसकम्, I. 26). He does not know much of philosophy, but he knows that killing a woman is an अकार्य and he is afraid of the consequences in the परलोक. He openly tells his master प्रभवति भद्रं सतीरस्य न चारित्रस्य (VIII. 24. 25). He blames himself for being responsible for Vasantasenā's 'death.' In Act X, he makes a desperate attempt to save Cārudatta by throwing himself with fetters on, from the प्रसादशालाप्रतोलिका, saying वरमद्गुणत, न पुनरेष ..आर्यचारुत (X 25 19-20). He proclaims the innocence of Cārudatta, but Sakāra is too clever for him, and he has to retire crestfallen with the words ईदृशो दासभावः, यन्मार्थं कमपि न प्रत्याययति । (X 30. 36-37). Ceta's effort however does not become in vain and Vasantasenā is ultimately saved. Though sometimes he considers himself, as the Ceta to the king's brother-in-law, to be superior to others of his class, he is really kind-hearted by nature and helps the cart-man in the matter of चक्रपरिवृत्ति (Act VI).

Vasantasenā's Ceta, owing to his association with the गणिकागृह, is described as a gay and jovial sort of fellow. While being

drenched in rain he sings on and shows his frolicsome nature by throwing clods of earth at Vidusaka, and putting posers to him. He holds his own with Vidusaka, in the matter of witty saying\*. We do not see much of him in the play, but he is undoubtedly a likeable fellow.

### Vasantasena

No other Heroine in Sanskrit literature can produce such a permanent impress on the mind of the reader as does this beautiful, young jewel of a courtesan. Sakuntalā, Sītā, Pārvatī and others are undoubtedly ideal women and worthy patterns for woman-kind but their self-sacrifice and self-denial do not produce any sensational wonder, everyone expects them to behave nobly. But when we find the most beautiful courtesan, rolling in wealth, and wooed with presents of ornaments worth ten thousand gold coins (IV 0 33) by no less a person than the king's brother-in-law, deliberately falling madly in love with a poor Brāhmana whose only possessions are his noble qualities, and doing all the love-making herself, with the discretion and circumspection of a रूपाङ्गना, we rub our eyes in wonder, asking ourselves whether such a thing could really happen! That is apparently the reason why any one can not ever forget Vasantasenā and her love for Cārudatta.

One can easily see that Vasantasenā's voice must have been soft, gentle, and low as in a woman. We are indebted to Śābāra's *Vita* for the following complete description of Vasantasenā, to which every reader would say 'Amen' (This is said by Viṣṇu when he (mistakenly) takes Vasantasenā to be dead, VIII 38)—

दाःशुभोदरुवाहिनी विगलिता याता स्वदेश रति  
 दाःहालहृत्तमूदय एवदने श्रीःशरत्तोऽज्ञापिति ।  
 दाःसौजन्यमदि प्रहाम्पुलिने दाःमादशमाश्रये  
 दाःदा नद्यति ममयन् विगणि गौमाम्यक्याम् ॥

Vasantasenā has all the qualities of an ideal lady, nobility of heart, fondness for children etc. Her love for Cārudatta is a sort of religion to her with Cārudatta as the God to be worshipped. She would have nothing to do with kings or ministers (रत्नमिञ्जलि न मेदिनुम् II 0 32) or Brāhmana-scholars (पूनीयो मे

ब्राह्मणः IL 0 36) or rich traders (they are always away from their homes). She prefers a poor Brāhmana possessed of noble qualities (गुण-रत्नरामस्य वारणम् न पुनर्व्यक्तम् । I 32.2) so that none could charge her with any low motives in loving him. And such is the intensity of her love that she considers any object associated with Cārudatta, as most sacred and holy. She is most eager to snatch the प्रदाय from Karnapuraka, for, was it not worn by Cārudatta? Samvahaka receives a right royal welcome at Vasantasena's house and has his debt paid off by her; for, had not Samvahaka secured the privilege of being near the person of Cārudatta? Vidūśaka was escorted by her attendants; for, did he not come there as a messenger from her lover? And when Vidūśaka offers her the रत्नावली as a substitute for the 'stolen' ornaments, the full depth of the nobility of heart of Cārudatta is brought home to her, and there and then she decides to offer herself to Cārudatta. When Śakara insults her lover and calls him दरिद्रचारुदत्त, she becomes almost mad and kicks Śakara away, ready for any consequence and she faces 'death' with the sacred name of her lover on her lips!

With her unassuming and frank nature, she secures the golden opinions of Cārudatta's house-hold, tries to make friends with Cārudatta's wife and in very charming words (अहं श्रीचारुदत्तस्य गुणनिर्जिता दाम्नी तदा युष्माकन्नपि । तदेवा त्वैव कन्दाभरणं भवतु रत्नावली । VI. 0. 37-39) sends the रत्नावली to her (the रत्नावली is however sent back by Cārudatta's wife), readily gives her ornaments to Rohasena, to get a golden toy-cart made out of them! She has a jolly temper and arranges for the offer of Madanika to Sarvilaka in a dramatic manner!

Where again could one find such a noble nature, such intense love on which the gods themselves ought to throw incense, shown by one who, though born a courtesan, is a lady, every inch of her! Sūdraka has forsooth immortalised Vasantasenā for ever! (There are some who think that the Mrcchakatika has the making of a very nice tragedy. If the poet had brought Vasantasenā to the cemetery a second too late, Cārudatta would have died and Vasantasenā, Vidūśaka, Dhūtā and others would have followed him in death. But there would have been a general revolt against such an ending from the readers, who

inspite of such an ending by the poet, would have continued to imagine Vasantasenā happily wedded to Carudatta !)

### Madanikā

Madanikā is a sprightly young lady, very clever and intelligent. She suggests a very ingenious way out of the difficulty to Sarvilaka in proposing that he should return the stolen ornaments himself to Vasantasenā in the capacity of a messenger from Carudatta. She is presumably very beautiful and her conversation with Vasantasena ( Acts II and IV ) show her to be a practical woman with a sense of humour. She is proud of her lover who is prepared to do even an *अर्पाद* for her sake ( *तत्र खलु त्वया मम कारणात्सहस्रं कुर्वतास्यन्तविद्वद्भाषयितुम् । IV 5 10* ) and commends Sarvilaka's resolution to go to the help of his friend in prison. She has a high regard for her mistress and is very sorry to part with her. She makes a very favourable impression on the reader and it is a pity that we take leave of her in Act IV and never see her again. The poet ought to have brought her on the stage at the end to meet Sarvilaka and Vasantasena.

### Dhūtā

Dhūtā is depicted as an ideal Hindu wife whose sole purpose in life is to make her husband happy. To her also the *वारीय* of Carudatta is the one thing to be scrupulously guarded ( *वरमिदानीं च शरीरेण पालयतो न पुनःशरिरेण । III 26 17* ). Immediately on hearing the loss of the ornaments she presents the *शतु रतुदवारभूता रत्नावली* ( the only property left for her ) to Maistreya to make up that loss. Maistreya obeys her commands without any questioning, which shows what high regard he feels for her ( She is ready to enter the fire rather than hear the *अमङ्गल* about Carudatta, *निश्चिन्तायुग्मभ्यामङ्गलवर्णनम्, वरं पालयन्तम् । न पुनःशरिरेण पुनःशरिरेणम् X 57 10-11 18* ). The answer she sends to Vasantasena when the latter sent her the *Ratnavali* is at once sincere and dignified and reveals the inner workings of the heart of a true *Pativrata* *आर्यपुत्रेण दुःखान् प्रसङ्गीकृतान् । न दुःखं मनेन प्रदीक्युम् । आर्यपुत्र एव मया मरणविशेष इति जानातु भवती । ( VI 0 46-47 )*.

Both Dhūtā and Vasantasenā love Carudatta deeply both are prepared to die for him without a moment's notice. Dhūtā who is older in years strikes the reader as being more dignified,

and possessing greater self-control; while Vasantasenā is more jovial, full of ardour and given to greater display of her emotions.

[The characters of the gamblers, Mathura, Darduraka, Dyūtakara, and Samvāhaka are likewise drawn with the hand of a master. We must not also forget the life-like portrait drawn of Rehasena.—Viraka and Candanaka are, both of them, capable officers, loyal and diligent. Viraka rightly suspects that there was something wrong when Candanaka faltered in his speech and declares प्राप्ते च राजद्वारे पितृलज्जहं न जनानि (VI 15). Though not nobly born, they seem to have risen to their position (वल्लरति or सेनारति) by sheer merit. Candanaka betrays his office and though he tries to argue that it was better to help Āryaka (whom he had already granted समर) for the sake of Cārudatta and Śarvilaka, his action can hardly come under the category of 'glorious disobedience.'—Āryaka does not play any important part; he is however grateful and rewards all those who had helped him in his hour of need. His first acts as King, viz. to make Cārudatta King of Kusāvati and to give Vasantasenā the status of a lawfully wedded wife, show that he knows how to govern and please the populace.]

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॥ श्रीः ॥

# मृच्छकटिकम् ।

प्रथमोऽङ्कः ।

पर्यङ्कान्धिवन्धद्विगुणितभुजगान्धेयसवीतजानो  
रन्त'प्राणावरोध युपरतसकलज्ञानरुद्धन्द्रियस्य ।  
आत्मन्यात्मानमेव व्यपगतकरण पश्यतस्तस्वदृष्ट्या  
शभोव' पातु शून्येक्षणघटितलयत्रहलम्र समाधि ॥ १ ॥

अपि च

पातु वो नीलकण्ठस्य कण्ठं व्यामाम्बुवोपम ।  
गारीभुजलता यत्र विष्टलेख्य राजते ॥ २ ॥

(नान्यन्ते) सूत्रधार —अलमनेन परिषकुतूहलावप्रदकारिणा परि-

Mrcchakatika [Clay cart]

ACT I

May the profound meditation of Siva fixed on Brahman due to the complete absorption caused by the absence of perception protect you!—[Siva] whose knees are covered up by the fold of serpents doubled up owing to [his] forming up the knot of the Paryanka posture whose senses are blocked up owing to all perception having ceased due to the vital airs being suspended within and who sees the Self alone within [his] own — If in a manner in which the sense-organs have ceased to function with philosophical vision [or the eye of Truth]

(1)

And further

May the throat of the Blue-bellied one [Siva] comparable to a dark cloud, where the creeper like arm of Gauri shines like a streak of lightning protect you

(2)

(At the end of the Benediction) Sutradhara —Enough of this exhaustion [or long windedness] that crushes the curiosity of the assembly Having saluted the honourable gentlemen,

श्रमेण । एवमहमार्योमेग्रान्प्रणिपत्य विज्ञापयामि—यदिद वय मृच्छकटिकं नाम  
३ प्रकरणं प्रयोक्तु व्यवसिता । एतत्कवि किल

द्विरदेन्द्रगतिश्चकारनेत्र परिपूर्णन्दुमुखः सुविग्रहश्च ।  
द्विजमुख्यतम कविर्वमूव प्रथित शूद्रक इत्यगाधसत्त्व ॥ ३ ॥

अपि च

ऋग्वेद सामवेदं गणितमथ कलां वैशिकीं हस्तिशिक्षां  
ज्ञात्वा शर्वप्रसादाद्ब्रह्मचर्यगततिमिरं चक्षुषी चोपलभ्य ।  
राजान वीक्ष्य पुत्र परमसमुदयेनाश्वमेधेन चेष्टा  
लब्ध्वा चायुः शताब्द दशदिनसहितं शूद्रकोऽग्निं प्रथितः ॥ ४ ॥

अपि च

समरव्यसनी प्रमादसून्य ककुदं वेदविदां तपोधनश्च ।  
परवारणबाहुयुद्धलुब्ध क्षितिपाल किल शूद्रको बभूव ॥ ५ ॥

thus would I submit [to them] viz.—here have we undertaken  
to enact the Prakarana called Mucchakatika. Its poet [author],  
it is reported—

— with gait like that of the Lord of elephants, with  
eyes like those of the Cokora [bird] with a face like the  
full moon [complete with all digits] and possessed of a  
handsome body was a well-known poet by name (viz) Sudraka,  
the most eminent of the twice-born [and] possessed of un-  
bounded [lit unfathomable] energy [or courage] (3)

And further,

Having studied [lit known] the Rgveda, the Samaveda,  
mathematics and fine (viz) arts, [and] the art of training  
elephants, and having obtained through the grace of Siva eyes  
from which darkness [avidyā] had been ousted, having seen  
[his] son [crowned] king and having performed the Asva-  
medha sacrifice with great eclat and having secured a life for  
a hundred years with ten [more] days Sudraka entered  
the fire (4)

And further,

Having a passion for warfare, bereft of negligence, the fore-  
most (viz) of those well versed in the Vedas and practis-  
ing [or rich in] penance, fond of fighting hand to hand  
with the elephants of [his] enemies, was indeed (or, it is  
reported) king Sudraka (5)



अस्या च तत्कृतौ

अगन्तिपुर्या द्विजसार्थग्राहो युवा दरिद्रः किल चाहृत्तः ।

गुणानुरक्ता गणिका च यस्य वसन्तशाभेय वसन्तसेना ॥ ६ ॥

तयोरिदं सत्सुरतोत्सवाश्रय नयप्रचारं व्यवहारदुष्टताम् ।

खलस्वभाव भवितव्यता तथा चकार सर्ग किल शूद्रकौ नृपः ॥ ७ ॥

(पत्रिम्यात्रलोक्य च) अये शून्येयमस्मत्सर्गीतशाळा 'क नु गताः कुशीलवा भविष्यन्ति । (विचिन्त्य) आ ज्ञातम् ।

शून्यमपुत्रस्य गृह चिरशून्य नास्ति यस्य सन्निवृत्तम् ।

१ मूर्खस्य दिशः शून्या सर्वं शून्यं इन्द्रियम् ॥ ८ ॥

१ कृत च समीतक मया । अनेन चिरसर्गीतोपासनेन प्रीष्मसमये प्रचण्ड-  
दिनकरकिरणोरुष्कपुष्करबीजमिव प्रचलिततारके क्षुधा ममाक्षिणी सद्वसरायेते ।  
तदावद्दृहिणीमाहूय पृच्छामि अस्ति किंचित्प्रातराशो न वेति । एषोऽस्मि मोः,  
कार्यवशात्पयोमवशाच्च प्राकृतभाषी सवृत्त ।

And in this his composition—

In the city of Avanti Cārudatta, a big Brahmana merchant, young [and] indeed poor, and attached to whose virtues the courtesan Vasantasena, like the beauty of spring,— (6)

it is said, king Sudraka composed this [play] based upon their excellent festival of love-enjoyment, and [delimited] likewise all this—the progress of state craft, the miscarriage of justice, the nature of villains, [and] the inevitable happenings [or, destiny] (7)

(*Moving about and beholding*) Ah! this our music hall [is] unoccupied! Where indeed could the actors have gone? (*Thinking*) Oh! I know [it is known]

Empty [is] the house for one without a son, for him who has no real friend [every thing, or, the house is] empty for long, for a fool, empty [are] the quarters for a poor [person.] all [is] empty (8)

I again have finished [my] music [-programme] Owing to this music programme being indulged in for a long time [my] eyes with [their] pupils rolling about are crackling through hunger, like the lotus seed dried up by the rays of the fierce [scorching] sun during the summer season! So having called up the housewife, I shall just ask [her]—'Is there [available] anything for breakfast or not? Here have I, O [gentlemen], become [now] a Prakrit-speaker, owing to the exigencies of [my present] business [with my wife] and dramatic representation.

- अविद् अविद् भो चिरसगीत्रोवासणेण सुखस्योत्तरणालाड विअ मे बुभु  
 ६ क्खाए मिलाणाइ अद्दाइ । ता जाव गेह महुअ आणामि अत्थि क्किपि कुट्टु  
 म्बिणीए उववादिद ण वेत्ति । (परिम्यावलोक्य च) एद त अम्हाण गेहम् । ता  
 पदिसामि । (प्रविश्यावलोक्य च) हीमाणहे । किं णु क्खु अम्हाण गेहे अण्ण  
 १ विअ सविहाणअ वट्टदि । आआमितण्डुलोदअप्पवाहा रच्छा लोहकडाहपरि-  
 वत्तणकसणसररा क्किद्विसेसआ विअ जुअदी अहिअदर साहदि भूमो । सिणिद्ध  
 गन्धेण उहीविअन्ती विअ अहिअ वाधेदि म बुभुक्खा । ता किं पुव्वज्जिद  
 १२ णिहाण उव्वण भवे । आडु अह ज्जेव बुभुक्खादो अण्णमअ जीअलोअ पेक्खामि ।  
 णत्थि क्किठ पादरासो अम्हाण गेहे । पाणाधिअ वाधेदि म बुभुक्खा । इध  
 सत्त्व णव सविहाणअ वट्टदि । एक्का वण्णअ पीसदि अवरा सुमणाओ गुम्फेदि ।  
 १५ (विचिन्त्य) किं ण्णदम् । भोइ । कुट्टम्विणि सदाविअ परमत्थ जाणिस्सम् ।  
 (नेपथ्याभिमुखमवलोक्य) अज्जे इदा दाव । [अविद् अविद् भो चिरसगीतो  
 पासनेन शुष्कपुष्करनालानीव मे सुमुक्षया स्नानान्वद्धानि । तयावदूह गत्वा जानामि  
 १८ अस्ति किमपि कुट्टम्वि-शोपपादित न वेति । इदं तदस्माकं गृहम् । तत्रविशामि ।  
 आश्चर्यम् । किं नु खल्वस्माकं गृहेऽन्यदिव सविधानरु वर्तते । आयामितण्डुलादक  
 प्रवाहा रथ्या लोहकडाहपरिवर्तनकृष्णसारा कृतविशेषकेव भुवत्यधिकतर क्षोभते भूमि ।  
 २१ स्निग्धगन्धेनोशीप्यमानेवाधिरु बाधते मा सुभुक्षा । तर्किं पुव्वजित निधानमुत्पन्न

Alas alas Oh! Owing to the music programme being indulged in for a long time my limbs [have become] through hunger languid like dried up lotus stalks. So going home, I shall just find out if something or other has been prepared [for eating] by [my] housewife or not (Moving about and beholding) Here [is] that our house So I shall enter [it] (Entering and beholding) O wonder! How indeed there is in our house as though a changed set of circumstances! The path [is] full of long streams of rice water the ground dark and variegated owing to the iron kettles being dragged [over it] appears to greater advantage like a young woman who has put the Viseśaka [mark on her forehead]. Hunger oppresses me all the more as though greatly inflamed by the agreeable [or inviting] smell [of ghee etc.] Could then have [some] treasure gathered by [my] ancestors been discovered [lit. come up]? Or do I myself look upon the world of mortals, owing to hunger as constituted of [nothing but] food? There

भवेत् । अथवाहमेव बुभुक्षतोऽन्नमय जीवत्येकं पद्यामि । नास्ति किल पातरारोऽ-  
स्माकं गृहे । प्राणाधिक बाधते मा बुभुक्षा । इह सर्वं नव सविधानकं वर्तते । एका  
वर्णकं विनष्टि अपरा सुमनसो गुम्फति । .. किं त्विदम् । भवतु । कुटुम्बिनी शब्दाय्य २४  
परमार्थं ज्ञास्यामि । .. आर्ये इतस्तावत् । ]

( प्रविश्य ) नटी—अञ्ज इमम्हि । [ आर्य इयमस्मि । ]

सूत्रधारः—अञ्जे साअदं दे । [ आर्य स्वागत ते । ]

नटी—भागधेदु अञ्जो को णिओओ अणुचिट्ठीअडु त्ति । [ आज्ञापय-  
स्वार्यं को नियोगोऽनुशीयतामिति । ]

सूत्रधारः—अञ्जे ( ' चिरसमादोवात्तणेण ' १-४-५ इत्यादि पठित्वा ) ३०

अत्थि किं पि अम्हाणं गेहे अस्सिद्वं ण वेत्ति । [ आर्य... अस्ति किमप्यस्माकं  
गेहेऽक्षितव्यं न वेत्ति । ]

नटी—अञ्ज सव्वं अत्थि । [ आर्य सर्वमस्ति । ]

सूत्रधारः—किं किं अत्थि । [ किं किमस्ति । ]

नटी—तं जघा—गुडोदणं धिअं दहीं तण्डुलाई अञ्जेण अत्तद्वं रसा-  
अणं सव्वं अत्थि त्ति । एवं दे देवा आसासे-तु । [ तथा—गुडोदनं पूतं वृषि ३६  
सण्डुला आर्येणानुच्यं रसायनं सर्वमस्तीति । एवं तव देवा आशासन्ताम् । ]

can be surely no breakfast in our house, hunger oppresses me more than life [that is, I am dying of hunger] Here every thing is quite a new phenomenon [or, set of circumstances] One [lady] pounds unguents, another makes wreaths of flowers ( *Thinking* ) What possibly [can] this [be]? Well, calling out [my] housewife, I shall know the real state of things ( *Looking towards the curtain* ) Lady, here, please.

( *Entering* ) Nāṭī.—Here am [ I ], Sir'

Sūtradhāra :—Lady, welcome to you'

Nāṭī :—May the noble one command what duty is to be performed [ by me ]

Sūtradhāra —( *Repeating ' Owing to this music-programme ' I. 8.5-etc.*  ) Is there something or other to eat in our house or not ?

Nāṭī —Everything is [ there ], Sir !

Sūtradhāra .—What things are [ there ] ?

Nāṭī —It [ is ] as follows —Rice boiled with guda, ghee, curds, rice—everything regaling fit to be eaten by the noble one is [ there ]. May the gods bless you thus !

सूत्रधार — किं अम्हाण गेहे सव्व अत्थि । जाडु परिहससि । [ किं  
३९ स्माक गेहे सर्वमस्ति । अयथा परिहससि । ]

नटी — ( म्बगतम् ) परिहसिस्स दाव । ( म्कारम् ) अज्ज अत्थि  
आवणे । [ परिहसिष्यामि तावत् । आर्यं अस्त्यप्ये । ]

४२ सूत्रधार — ( सज्जोषम् ) आ अणज्जे एव्व द आस्ता ठिज्जिस्सदि ।  
अभाय अं गमिस्ससि । ज दापि अहं वरण्हलम्बुओ विअ पूर उक्किताविअ  
पाहिद्वे । [ आ अनार्ये एव नवदा छेत्स्वनि । अभाय च गमिष्यसि । पदिदानी

४५ मह वरण्हलम्बुक इव दूमृत्पिप्य पानित । ]

नटी — मरिसेट्टु मरिसेट्टु अज्जो । परिहासो वसु एंशो । [ मर्यतु मर्य  
४८ त्वार्यं । परिहासं खल्वेष । ]

सूत्रधार — ता किं उण इदं णव विअ सविहाणअ वड्ढि । एका वण्णअ  
पीसेदि अवरा सुमण्णओ गुम्पेदि इअ अ पञ्चवण्णकुसुमोदहारसोहिदा भूमि ।  
[ तत्किं पुनरिदं तस्मिन् सविधानकं वर्तेते । एका वर्षाकं पितृ अपरा सुमनसो  
५१ शुम्भति इयं च पञ्चवण्णकुसुमोदहारसोभिता भूमि । ]

नटी — अज्ज उववासो गहिद्वे । [ अद्योपवासो गृहीत । ]

सूत्रधार — किणामधेओ अअ उववासो । [ किं नामधेयोऽपमुपवास । ]

५४ नटी — अहिन्अवदी णाम । [ अभिरूपपतिनाम । ]

Sūtradhara — What! Is all [that] in our house? Or are you  
joking?

Natī — ( To herself ) I shall just joke [ with him ] ( Aloud )  
Sir [ all this ] is in the market

Sūtradhara — ( With anger ) Ah You unladylike one!  
[ Even ] thus would your hopes be cut off [ or come to naught ]  
and you [ too ] come to nothing in that I have been just now  
thrown down after being raised up far like a bunch of grass  
hanging over loosely

Natī — Pardon pardon, Sir This [ was ] indeed a joke.

Sūtradhara — Then why again is here as though a new  
phenomenon [ or set of circumstances ]? One [ lady ] pounds  
unguents another makes wreaths of flowers and this floor [ is ]  
adorned with the offerings of flowers of five colours

Natī — A fast is being observed to-day

Sūtradhara — What [ is ] the name of this fast?

Natī — It is called Abhirupapati [ a handsome husband ]

सूत्रधारः—अज्जे इहलोइओ आदु पारलोइओ । [आर्ये इहलौकिकोऽथवा पारलौकिकः ।]

नटी—अज्ज पारलोइओ । [ आर्य पारलौकिकः । ]

५०

सूत्रधारः—(सरोपम्) पेम्सन्तु पेम्सन्तु अज्जमिस्सा । ममकेरकेण भनगरिव्वएण पारलोइओ भत्ता अण्णेसीअदि । [प्रेक्षन्ता प्रेक्षन्तामार्यमिथाः । मदीयेन भक्तपरिव्ययेन पारलौकिको भर्तान्विव्यये ।]

६०

नटी—अज्ज पसीद पसीद । तुमं ज्जेव जम्मन्तरे भविस्ससि ति ।

[ आर्यं प्रसीद प्रसीद । त्वमेव जन्मान्तरे भविष्यसीति । ]

सूत्रधारः—अअं उववासो केण दे उवदिट्ठो । [अयमुपवासः केन तवोपादिष्टः ।]

६३

नटी—अज्जस्स ज्जेव पिअवअस्सेण जुण्णवुट्ठेण । [आर्यस्यैव मियवयस्येन

जूर्णवृद्धेन ।]

सूत्रधारः—(सक्रोधम्) आः दासीए पुत्ता जुण्णवुट्ठा कदा णु कम्भु तुमं

६६

कुविदेण रण्णा पालएण णववहूकेसंहत्यं विअ सुअन्धं कप्पिज्जन्तं पेम्सिस्सम् ।

[ आः दास्या.पुन जूर्णवृद्धः कदा नु खलु त्वा कुपितेन राज्ञा पालकेन नववहूकेडा-  
हृत्तनिव सुगन्धं शैकम्पलं प्रेक्षिष्ये । ]

६९

नटी—पसीदइ अज्जो । अज्जस्स ज्जेव पारलोइओ अअं उववासो ।

[ प्रसीदित्वाः । आर्यस्यैव पारलौकिकोऽयमुपवासः । ] ( इति पावयो. पतति )

Sūtradhāra —Lady, pertaining to this world or pertaining to the other world?

Naṭī —Pertaining to the other world, Sir!

Sūtradhāra :—( With wrath ) Mind, mind [ this, lit. look-look ], noble gentlemen! A husband pertaining to the other world is being searched after, at the cost of my boiled rice!

Naṭī —Be calm, Sir, be calm You yourself would be [ the husband referred to ] in the next birth

Sūtradhāra —By whom was this fast recommended to you?

Naṭī :—By the noble one's own dear friend, Jurnavrdhha.

Sūtradhāra —( With anger ) Ah, rascal [ lit son of a whore ], Jurnavrdhha! When indeed shall I see you quartered by the enraged king Pālaka, like the scented beautiful [ or, long ] hair of a new bride!

Naṭī —Be pleased, Sir! This fast pertaining to the other world [ is ] for [ that is, to secure as a husband ] you yourself!

[ Falls at his feet ]

०२ सूत्रधार — अज्जे उडेहि । कथेहि एत्य उववामे केण कज्जम् । [ आर्य उचिष्ठ । कथयानोपवासे केन कार्यम् । ]

नटी — अम्हारिसज्जणजोग्गेण बम्हणेण उवणिमन्तिदेण । [ अस्मादृश जनयोग्येन ब्राह्मणेनोपनिमन्त्रितेन । ]

सूत्रधारः — अद्रे गच्छतु अज्जा । अहपि अम्हारिसज्जणजोग्गं बम्हण उवणिमन्तेमि । [ अतो गच्छत्याया । अहमप्यस्मादृशजनयोग्यं ब्राह्मणमुपनिमन्त्रयामि । ]

०४ नटी — जं अज्जो आणवेदि । [ यद्वार्यं आज्ञापयति । ] ( इति निष्क्रान्त्या )

सूत्रधारः — (परिक्रम्य) हीमाणहे । ता कथं मएएज्ज मुसमि द्वाए उज्जइणीए अम्हारिसज्जणजोग्गो बम्हणो अण्णेसिद्ववो । ( विलोक्य ) एमो चारुदत्तस्स मित्तं

०६ मित्तेओ इवो जेवइ आबच्छदि । भोडु । पुच्छिस्स दाव । अज्ज मित्तेअ अम्हारणं गेहे असिदु अगणी भोडु अज्जो । [ आश्चर्यम् । तस्मात्कथं मयेव सुसम्प्रायामुज्ज-

विन्यामस्मादृशजनयोग्यो ब्राह्मणोऽन्वेष्टव्यः । .. एष चारुदत्तस्य मित्रं मैत्रेय इति एवा गच्छति । भवतु । प्रकथामि तावत् । अयं मैत्रेय अस्माकं गृहेऽसितुमवर्णाभेत्स्वार्थम् । ]

( नेपथ्ये ) भो अण्णे बम्हण उवणिमन्तेडु भयम् । बावुडेो दाणिं अहम् । [ भो अम्यं ब्राह्मणमुपनिमन्त्रयतु भवान् । व्यापृत इदानीमहम् । ]

०८ सूत्रधार — अज्ज संवण्ण भोअणं णीसवत्त अ । अदि अ दक्षिणा 'दि दे भविस्सदि । [ आर्यं तपन्नं भोजनं नि सपुत्तं च । अपि च दक्षिणापि ते भविष्यति । ]

Sūtradhāra — Lady, rise up. Tell [me] wao [or, what] is required in connection with this fast

Natī — A Brāhmana [to be] invited, befitting people like us.

Sūtradhāra — Now, let your ladyship go I too shall invite a Brāhmana befitting people like us

Natī — As the noble one commands. { Exit

Sūtradhāra — ( Moving about ) Goodness! Then how is a Brāhmana befitting people like us, going to be searched after by me in this very (su) prosperous Ujjayini! ( Beholding ) Here is coming just in this direction Carudatta's friend Maitreya. Well, I shall just ask [him] Maitreya Be to-day at our house one to lead the dinner [let the first to eat], Sir!

( Behind the curtain ) Oh, please invite you some other Brāhmana I am engaged now [or, already]

Sūtradhāra — Sir, the dinner [would be] sumptuous and with no rival [to share it] And further, there would be [some] Dakṣiṇā as well for you

(पुननपथ्ये) भो दाणि पढम ज्व पञ्चादिद्वोऽसि ता को दाणि दे  
णिच्चन्धो पदे पदे म अनुवन्धेदुम् । [ भो इदानीं प्रथममेव प्रत्यादिष्टोऽसि तत्क १०  
इदानीं ते निर्बन्ध पदे पदे मामनुरोद्धम । ]

सूत्रधार — पञ्चादिद्वोऽसि ए दिणा । भोदु । अण्ण वम्हणं उवणिमन्तेमि ।  
[ प्रत्यादिष्टोऽस्म्येतन । भवतु । अन्यं नाद्वणमपनिमन्त्रयामि । ] ( इति निष्क्रान्तः ) १३

इत्यामुत्तम् ।

( प्रविश्य प्रावारहस्त )

मैत्रेय — ( 'अण्ण वम्हण' १-८-८० इति पूर्वोक्तं पठित्वा ) अधवा मए वि १६  
मित्तेण परस्स आमन्तणआह पच्छिद्ववाह । हा अवत्ये तुळीअसि । जो णाम  
अह तत्तभवदो चारुदत्तस्स रिद्धीए अहोरत्त पअतणसिद्धेहि उगमारसुरहिगन्धेहि  
मोदकेहि जेव असिदो अब्भन्तरचदुस्सारुअदुआए उवविद्वो मल्लकसदपरिवुदो १९  
चित्तअरो विअ अङ्गुलीहि छिविअ छिविअ अवणेमि । णअरचत्तरवुसहो विअ  
रोमन्धाअमाणो चिहामि । सो दाणि अह तस्स दलिद्धाए जहि तहि चरिअ  
गेहपारावदो विअ आवासणिमित्त इध आअच्छामि । एसो अ अज्जचारुदत्तस्स १०२  
पिअवअस्सेण जुण्णवुद्धेण जादीकसुमवासिदो पावारओ अण्णपेसिदो सिद्धी-  
किद्वेवकज्जस्स अज्जचारुदत्तस्स उवणेद्वो ति । ता जाव अज्जचारुदत्त

( Again behind the curtain ) Oh just now, your request  
has [ lit you have ] already been refused [ by me ], then, why  
now this persistence on your part to request me again and again  
[ lit. at every step ]?

Sūtradhara — I have been given a refusal by this one  
Well, I would invite another Brahmana.

( Here ends the Prologue )

( Entering mantle in hand ) Maitreya — ( Repeating ' some  
other Brāhmana ' I 8 87 etc., said before ) Or, by me, Maitreya, too  
have to be sought after invitations [ to dinner ] from others ' Ah !  
Fortune [ lit state ] you do make light [ of men at your  
will ] ! For indeed, that I who, thanks [ lit owing ] to the  
prosperity of Carudatta, made day and night to eat only  
Modakas prepared with [ great ] effort [ or care ] and smelling  
fragrantly at the effusion of breath, [ and ] seated at the door of  
the inner quadrangle, surrounded by hundreds of cups [ contain-  
ing dishes ], used to put [ them, the cups ] aside, [ just ] touching

१०५ पेम्तामि । ( परिक्रम्यावलोक्य च ) एसो चारुदत्तो सिद्धीकिट्टदेवकज्जो गिहदेव-  
 दाणं वलि हरेन्तो इदो ज्जेय आअच्छदि । [ अथवा मयाणि मेरेयेण परस्यमान्-  
 पानानि समीहितान्यानि । अ वस्थे तूल्यसि । यो नानाह तजभवतश्चारुदत्तस्य  
 १०८ ऋद्धचाहोरात्र इयत्तसिद्धैरुद्धारमुपमिगन्धिभिर्मादकरेवासितोऽभ्यन्तः चतु शालः फदार  
 उपविये मद्रुद्रातपरितृन्मिक्कर इवाद्गुलीभिः स्पृष्टा स्पृष्टापनयामि । नगरचत्वर-  
 वृषभ इव रोमन्थायमानस्तिगामि । स इदानीमह तस्य ददित्तया यत्र तत्र चत्त्वा  
 १११ गृहपारान्न इनावागन्निमित्तमगामच्छामि । एष चार्यचारुदत्तस्य पियमपस्येन जूर्णवृद्धेन  
 जातीमुमुग्वासितः प्राधारकोऽनुप्रेषिनः सिद्धीकृतदेवकार्यस्यायं चारुदत्तस्योपनेतव्य  
 इति । तेषावदायं चारुदत्त पद्यामि । .. एष चारुदत्त सिद्धीकृतदेवकार्या गृहदेवतानां  
 ११५ वलिं हरन्ति एवागच्छति । ]

( ततः प्रगिनि ययानिर्दिष्टं चारुदत्तो रदनिका च )

चारुदत्त — ( उन्मत्तलोक्य सनिर्दं नि स्वस्य )

यासां वलि सपदि मद्रुहदेहलीनां

हंसैश्च सारसगर्णैश्च विलम्बपूर्वं ।

सास्वम सप्राति विरुद्रतृणाद्गुरासु

वीजा व्रलिः पतति कीटमुखावलीट ॥ ९ ॥

( इति मन्द मन्द परिक्रम्योपविशति )

and touching, [them] with fingers like a painter [the cups containing colours], [and] used to stay on ruminating like a bull at the city-square—[that I] now owing to his [being reduced to] poverty come here, after having moved about somewhere or

to the noble Carudatta after [his] worship of the deities is finished. So I shall just see the noble Carudatta (Moving about and beholding) Here is Carudatta with the worship of the deities finished coming up just hitherward, carrying the oblation [intended] for the household-deities

( Then enter Carudatta as described and Radanikā )

Cārudatta — Looking up, sighing despondently )

[ Moving about slowly and slowly, sits down



विदूषकः—एसो अज्जचारुदत्तो । ता जाव संपदं उवसप्पामि । (उपसृत्य) :  
सोत्थि भवदे । वड्डु भवम् । [एष आर्यचारुदत्तः । तयावत्साप्रतमुपसर्पामि ।... स्वस्ति ३  
भवते । वर्धता भवान् । ]

चारुदत्तः—अये सर्वकालमित्रं मैत्रेयः प्राप्तः । सते स्वागतम् । आस्यताम् ।

विदूषकः—जं भवं आणवेदि । (उपविश्य) मो वअस्स एसो दे पिअ-  
वअस्सेण जुण्णवड्डेण जादीकुसुमवासिदो पावारजो अण्णपेसिदो सिद्धीकिददेव-  
कज्जस्स अज्ज चारुदत्तस्स तुए उवणेदथो नि । [यद्भवानाज्ञापयति ।... भो वयस्य  
एष ते मियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुपेपितः सिद्धीकृतदेव-  
कार्यस्वार्थचारुदत्तस्य त्वयोपनेतव्य इति । ] (समर्पयति)

(चारुदत्तो गृहीत्वा सचिन्तः स्थितः)

विदूषकः—भो किं इदं चिन्तादि । [ भोः किमिदं चिन्त्यते । ] १२

चारुदत्तः—वयस्य

सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम् ।

सुखानु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीयति ॥ १० ॥

विदूषकः—भो वअस्स मरणादो दालिहादो वा कदरं दे रोअदि । [ भो  
वयस्य मरणाद्दालिहा इति कतरणे रोचते । ]

Vidūṣaka:—Here [ 12 ] the noble Carudatta. So, I shall  
now just approach [ him ] (Approaching) Greetings [ or, wel-  
fare ] to you! May you prosper!

Cārudatta:—Oh, Maitreya, [ my ] all time-friend has come!  
Friend, welcome [ to you ]! Take a seat, please

Vidūṣaka:—As you command. (Sitting down) O friend,  
here is sent [ with me ] a mantle scented with jasmine flowers,  
by your dear companion Jūrnavrdiha with [ the direction ]  
' it should be delivered by you to the noble Cārudatta after [ his ]  
worship of the deities is finished.' [ Hands at offer

[ Carudatta, having taken it, becomes meditative

Vidūṣaka:—Oh, what is it that is being meditated upon?

Cārudatta —Friend,

Happiness indeed shines up, after having experienced  
miseries, like the sight of a lamp amidst [ masses of ] thick  
darkness. But a person who goes from luxury to penury, lives  
on [ really ] dead, [ only ] keeping up [ his ] body. ( 10 )

Vidūṣaka:—O friend, which one out of death or penury is  
to your taste?

३ चारुदत्त — वयस्य

दारिद्र्यान्मरणाद्वा मरण मम रोचते न दारिद्र्यम् ।

अल्पकृश मरण दारिद्र्यमनन्तक दु खम् ॥ ११ ॥

त्रिदूषक — भो वयस्य अरु सतष्विदण । षण्णइजणसक्कामिद्विहवस्स  
सुरजगपीदससस्म पत्थिवच्चन्दस्म विअ परिस्सओ वि दे अहिअदर रमणीओ ।

३ [ भो वयस्य अरु सततन । षण्णयिजनसक्कामिन्निविभवस्य सुरजनपत्तरोपस्य प्रतिपच्च द  
स्येव पत्थियोऽपि तेऽधिकतर रमणीय । ]

चारुदत्त — वयस्य न ममार्थं न्यति दैन्यम् । पश्य

एतज्जु मा वहति यद्गृहमस्मदीय

क्षीणार्थं भित्वातिथयं पारवर्चयन्ति ।

सशुष्कमान्द्रमदलेखमिव भ्रमन्त

कालात्यय मधुकरा करिण कपालम् । १२ ॥

त्रिदूषक — भा वयस्य एदे स्सु दासीए पुत्ता अत्यक्खवत्ता वरडाम्भेदा  
विअ गोत्रालदारआ अण्ण जहिं जहे ण खज्जनि तहिं तहे गच्छन्ति ।

३ [ भो वयस्य एत खज्ज न्यापुत्ता अथक्खवत्ता वरडाम्भेता इव गोपालशरका  
अण्ये यज यज न गच्छन्ते तज तज गच्छन्ति । ]

Charudatta — Friend

Out of penury or death death is to my taste not penury  
death [involves] a little affliction [while] penury [is] misery  
without end. (11)

Vidusaka — O friend : Enough of being tormented Even  
the waning [or decay] of you who have given over [your]  
riches to suppliants like [that of] the moon on the first day  
being the remainder after being drunk by the divine folk [is]  
all the more charming

Charudatta — Friend my dejection [is] not with reference  
to [the loss of] riches See—

This however burns me that guests boycott [or fight shy of]  
our house because it has [its] wealth diminished like the  
wandering bees the temples of the elephant with the dense  
line of anchor all dried up on the passing away of the season  
[when the elephants are in rut]. (12)

Vidusaka — O friend indeed these rascals [lit sons of a  
whore] riches—a mere bagatelle—like cow boys in the forest  
afraid of wasps wend their way to wherever they are not  
enjoyed [also bitten referring to Gopāladāśakas]

चारुदत्तः—वयस्य

सत्यं न मे विभवनाशकृतास्ति चिन्ता  
भाग्यक्रमेण हि धनानि भवन्ति यान्ति ।

एतत्तु मां दहति नष्टधनाश्रयस्य

यत्सोहृदादीपे जनाः शिथिलीभवन्ति ॥ १३ ॥

अपि च

दारिद्र्याद्भियमेति ह्रीपरिगतः भ्रम्रयते तेजसो

निस्तेजाः परिभूयते परिभवाच्चिर्वेदमापद्यते ।

निर्विण्णः शुचमेति शोकपिहितो बुद्ध्या परित्यज्यते

निर्वुद्धिः क्षयमेत्यहो निधनता सर्वापदामास्पदम् ॥ १४ ॥

विकूपकः—भो वयस्य तं इजेव अत्यकल्लवत्तअं सुमरिअ अलं संत-

पिद्वेण । [ भो वयस्य तमेवार्थकत्यवर्तं स्मृत्वात् सततेन । ]

चारुदत्तः—वयस्य दारिद्र्यं हि पुरुषस्य

नियासश्चिन्तायाः परपरिभवो वैरमपरं

जुगुप्सा मित्राणां स्वजनजनविद्वेषकरणम् ।

Cārudatta:—Friend,

To speak the truth, my anxiety [is] not caused by the loss of riches; for, riches remain [or] depart in accordance with the course of fortune. This however burns me that people become slack in respect of even affection for one whose support of wealth has disappeared (13)

And further,

Owing to penury, one contracts [lit. goes to] shame; overcome [lit. surrounded] by shame he falls away from [his] spirit [or dignity]; bereft of spirit, he is humiliated; owing to humiliation, he becomes low-spirited, being low-spirited, he comes to grief; overwhelmed with grief, he is forsaken by [his] reason, bereft of reason, he goes to destruction.—Thus, alas! Poverty [is] the abode of all misfortunes! (14)

Vidūṣaka:—O friend, enough of being tormented, remembering [that] the same riches [are] a mere bagatelle

Cārudatta:—Friend, penury indeed [is] in the case of a man,

the abode of anxiety, extreme humiliation, another [or highest] enmity, [the breeder of] disgust for friends, the producer of hatred for relatives and the public. There arises

वनं गन्तुं बुद्धिर्भंगति च कलत्रात्परिभवो  
हृदिस्थ शोकाग्निर्न च दहति संतापयति च ॥ १५ ॥

तद्वयस्य कृतो मया गृहदेवताभ्यो बलिः । गच्छ । त्वमपि चतुष्पथे मातृभ्यो  
बलिमुपहर ।

विदूषकः—ण गमिस्सम् । [ न गमिष्यामि । ]

चारुदत्तः—किमर्थम् ।

विदूषक —जशे एवं पुइज्जन्ता वि देवदा ण दे पसीदन्ति । तां को  
गुणो देवेसु अञ्चिदेसु । [ यत एव पूज्यमाना अपि देवता न ते प्रसीदन्ति । तत्को  
गुणो देवेष्पचितेषु । ]

चारुदत्तः—वयस्य मा मैवम् । गृहस्थस्य नित्योऽयं विधिः ।

तपसा मनसा चाग्निं पूजिता बलिकर्मभिः ।

तुष्यन्ति शमिनां नित्यं देवताः किं विचारितैः ॥ १६ ॥

तद्वच्छ । मातृभ्यो बलिमुपहर ।

विदूषकः—भो ण गमिस्सम् । जण्णो को वि पउज्झिअदु । मम उण

अम्हणस्स सच्च उजेव विपरीदं परिणमदि । आदंसगद्दा विअ छाभा वामादो

inclination to go to the forest and humiliation by the wife.  
The fire of grief stationed in the heart burns not, but at the  
same time torments. (15)

Well friend, offerings have been made by me to the tutelary  
deities. Go You too, offer oblation to the Mothers, at the square.

Vidūṣaka —I will not go

Cārudatta —What for [ or, for what purpose ] ?

Vidūṣaka —Because, the deities even though thus being  
worshipped are not favourably disposed towards you. What  
virtue then in worshipping gods ?

Cārudatta —Friend, no, [ do ] not [ say ] so. This [ is ] an  
obligatory ( *nitya* ) rite for a householder.

Deities, worshipped with penance, meditation [ lit mind ],  
prayers [ or, words ] [ and ] offerings of oblations are always  
pleased with [ devotees ] of unruffled temper. What [ is the  
use ] of discussions [ about a matter which is beyond  
dispute ] ? (16)

So, go, offer oblation to the Mothers

Vidūṣaka —Oh I will not go. Let some one else be  
employed [ for that job ] For ( *punaḥ* ), in the case of me, a

दक्षिणा दक्षिणादो वामा । अर्णं अ एदाए पदोसवेलाए इध राममगे गाणिआ  
विडा चेडा राअवहुहा अ पुरिसा संचरन्ति । ता मण्डूअलुद्धस कालसप्यस  
मूसिओ विअ अहिमुहावदिओ वज्जो दाणि भविस्सम् । तुमं इध उवाविट्ठो किं ६  
करिस्ससि । [ भो न गमिप्यामि । अन्यः कोऽपि प्रयुज्यताम् । मम पुनर्नाह्मणस्य  
सर्वमेव विपरीतं परिणमति । आदर्शमेव छाया वामतो दक्षिणा दक्षिणतो वामा ।  
अन्यत्रैतस्या प्रदोषवेलायामिह राजमार्गे गणिका विद्यधेदा राजवल्लभाश्च पुरुषाः सच- ९  
रन्ति । तस्मान्मण्डूकलुब्धस्य कालसर्पस्य मूपिक इवाभिमुखापतितो वध्य इवानी  
भविष्यामि । त्वमिहोपविष्टः किं करिष्यसि । ]

चारुदत्तः—भवतु । तिष्ठ तावत् । अहं समापि निर्वर्तयामि । १२

( नेपथ्ये ) तिष्ठ वसन्तसेने तिष्ठ ।

( ततः प्रविशति विटशकारचेटैरनुगम्यमाना वसन्तसेना )

विटः—वसन्तसेने तिष्ठ तिष्ठ । १५

किं त्वं भवेन, परिवर्तितसौकुमार्या  
चृत्यप्रयोगविशदौ चरणौ क्षिपन्ती ।

उद्विग्नचञ्चलकटाक्षयिसृष्टदृष्टि-

र्याधानुसारचकिता हरिणीव यासि ॥ १७ ॥

Brāhmana, everything without exception (eva) ends in a  
contrary manner, like the reflection shown up in a mirror,  
[with] the right [appearing] on the left and the left, on the  
right. And again, at this evening time, there would be roaming  
about on the king's highway, courtezans, Vitas, Ceṭṭas, and  
king's favourites. Hence, I coming face to face [with them]  
shall now be an easy prey [fit fit to be murdered by them],  
like a mouse coming in front of a deadly snake greedy of  
frogs. What would you be doing, sitting here?

Cārudatta :—All right! Just stay on; I shall conclude  
[my] meditation.

( Behind the curtain )—Stay, Vasantasenā, stay.

( Then enter Vasantasenā being followed by Vīta, Sakāra  
and Ceta )

Vīta :—Vasantasenā, stay, stay.

Why are you running away through fear, throwing away  
[your] delicate nature, stamping [your] feet skilful in the art  
of dancing, with [your] eyes directing terrified and tremulous  
glances, like a female deer frightened at the pursuit by a  
hunter?

शकार — चिट्ट वसन्तशेषिण चिट्ट ।

किं याशि घावशि पलाअशि पक्खलन्नी  
वाशू पदीदि ण मलिस्साशि चिट्ट दाव ।

कामेण दञ्जदि हु मे हडके तवइशी

अद्दाललाशिपदिद विअ मंशखण्डे ॥ १८ ॥

[ तिष्ठ वसन्तसेनिके तिष्ठ ।

किं यामि गवसि पलाग्ने प्रखलन्ती वामु प्रतीद् न मरिष्यसि तिष्ठ तावत् ।

कामेन गग्ने स्तु मे दृश्य तपसि अद्धारराशिपतितमिद मासखण्डम् ॥ ]

चेट — अञ्जुके चिट्ट चिट्ट ।

उत्तागिता गच्छुशि अन्निका मे शंपुण्णपुच्छा विअ गिम्हमोरी ।

ओग्गदी शामिअमइके मे वण्णे गडे कुक्कुडशायके ट्ट ॥ १९ ॥

[ आय तिष्ठ तिष्ठ ।

उत्तामिता गच्छुस्यन्तिहान्मम सपूर्णपक्षेव ग्रीष्ममपूरी ।

अथ यति स्वामिभहारको मम वने गतः कुक्कुडशायक इव ॥ ]

विट — वसन्तसेने तिष्ठ तिष्ठ ।

किं यासि वालकदलीय विकम्पमाना

रकाशुक पवनलोलदशं यहन्ती । - ५

रत्नीत्पलमकरकुड्मलमुत्सृजन्ती

ट्टेर्मन शिलगुहेव विशायमाणा ॥ २० ॥

Sakara — stand, Vasantasena, stand.

Why are you going, running, fleeing [all] stumbling?

Young maiden, be calm, you would not die, stand awhile.

My poor heart is indeed being burnt up by Madana [love],

like a piece of flesh fallen in a heap of burning coals (18)

Ceta — Noble lady, stay, stay

Greatly frightened, you go away from near me, like a

pea-hen in the summer season with [her] plumage [in]

full [display] my lord and master is stalking up like

the young one of a cock gone into the forest. (19)

Vits — Vasantaseni, stand, stand!

Why are you, shaking violently like a young plantain

tree, running away, wearing a red silken garment with the

skirts moving about owing to the wind, [and] throwing off

buds of a mass of red lotuses, like a cavern of red arsenic

being torn off with chisels! (20)

शकार —चिह्न वसन्तशेणिए चिह्न ।

मम मअणमणङ्ग मम्मथ वहुअन्ती  
 णिशि अ शअणके म णिहअ आक्खिअन्ती ।  
 पशलशि भअभीदा पक्खलन्ती खलन्ती  
 मम वशमणुजादा लावणइशेव कुन्ती ॥ २१ ॥

[ तिष्ठ वसन्तसनिःक तिष्ठ ।

मम मदनमनङ्ग मन्मथ वर्धयन्ती निशि च शयनके मम निद्रामाक्षिप्रती ।  
 प्रसरति भयभीता प्रखलती खलन्ता मम वशमनुयाता रावणस्येव कुन्ती ॥ ] १

विट —वसन्तसेने

किं त्व पदैर्मम पदानि त्वशेषयन्ती  
 व्यालीय यासि पतगेन्द्रमयाभिभूता ।  
 वेगादह प्रविस्तृत पवन नै रुन्ध्या  
 त्यक्तिग्रहे तु वरगात्रि न मे प्रयत्न ॥ २२ ॥

शकार —भावे भावे

एशा णाणकमूशिकामकशिका मच्छाशिका लाशिका  
 णियणाशा कुलणाशिका अवशिका कामस्स मञ्जूशिका ।  
 एशा वेशवहू शुवेशणिलआ वेशङ्गणा वेशिआ  
 एजे शे वश णामके मह कले अज्जावि मं षेच्छदि ॥ २३ ॥

Sakara —Stay Vasantasena stay

Increasing [in intensity] my love passion [and] amour  
 and interrupting my sleep at night on the bed you are  
 moving off frightened owing to fear stumbling and greatly  
 stumbling having come into my power like Kunti [into  
 that] of Ravana (21)

Vita —Vasantasena

Why are you surpassing [in speed or going beyond]  
 my steps with [your] steps running away like a female  
 serpent overcome with fear of the lord of birds? Shooting  
 off with speed can I not arrest the wind [itself]? But O  
 fair limbed one there [can be] no effort on my part for  
 overtaking you (22)

Sakara —Bhava, Bhava !

This one—the whip of love snatching away coins [or  
 money] fish eater dancer noseless [or flat nosed] family  
 destroyer not controllable casket of love this one a courtesan,  
 an abode of fine ornaments [or apparel] a prostitute a  
 harlot—these [are] the ten names given [lit made] by me to  
 her [still] even now she desires me not ! (23)

[ भाव भाव ]

एषा नाशकमोषिनाशकशिक्षा मत्स्याशिक्षा लासिना  
निर्नासा कुलनाशिका अवशिका कामस्य मञ्जूषिका ।

एषा वेशवधू, भुवेषनिन्दया वेशाङ्गना वेशिका

एतान्यस्या दम नाशकानि मया कृतान्यत्रापि मा नेच्छति ॥ ]

विटः—

प्रसरसि मयविक्रान्ता किमर्थं प्रचलितदुण्डलशृङ्गण्डपाश्वरा ।

चिदजननखघट्टितैश्च धीणा जलधरगर्जितभीतसारसीव ॥ १४ ॥

शकार.—आणञ्जनन्तवहुमूक्षणगहमिच्छं

किं ह्येवदी विअ पलाअशि लामनीदा ।

एदो हलामि शहगान्ति जघा हण्णमे

विग्गायशृङ्गा वहिण्णि विअ तं शुभहम् ॥ १५ ॥

[ क्षण क्षणमिनिनहृमृषणसन्धमिन्न सि त्रीपीव पलायमे रामभीता ।

एव हरामि मत्तेति यथा हनुमान्निश्वावर्षभिणीमिव ता सुभद्राम् ॥ ]

चेटः—

लामेहि अ लाअरुहहं तो फराहिशि मच्छुमंगकम् ।

एवेहि मच्छुमंगकेहि शुणत्रा मल्लअं ण शेवन्ति ॥ १६ ॥

[ मय च राजवत्तं ततः स्वादिप्यमि मत्स्यमासकम् ।

एताभ्या मत्स्यमामाभ्या श्वानो मृतकं न सेवन्ते ॥ ]

Vita —

For what purpose are you, overwhelmed with fear, moving off, with [ your ] cheek regions [ or, sides ] rubbed against the ear-rings to-sing about like a lute struck fast by the nails of the Vita people [ or ] like a female Sārasa frightened at the thundering of the clouds ?

( 24 )

Śakāra —

Why are you fleeing away like Draupadi afraid of Rāma, in a manner in which there is a mingling of the tinkling sounds of many ornaments ? Here I [ shall ] take [ you ] off suddenly, like Hanumat, that [ well known ] Subhadra, Viśvāvasu's daughter !

( 25 )

Ceta — Sport indeed with the king's favourite, and then [ or, as a result of that ] you would eat fish and meat. By these [ two ] fish and meat, the dogs [ also ] do not take to a dead body

( 26 )



विट—भवति वसन्तसेने

किं त्वं कटीतटनिवेशितमुद्रहन्ती  
ताराविचित्ररुचिर रशनाकलापम् ।  
यक्त्रण निर्माथितचूर्णमन शिलेन  
व्रस्ता द्रुतं नगरदैवतवत्प्रयासि ॥ २७ ॥

शकार—*शुभ्र*

*Jackal*

अम्हेहि चण्ड आहिशालिअन्ती वणे शिआली विअ कुक्कुलेहिं ।  
पलाशि शिग्घ तुलिद शचेगं शचेण्टण मे हलअ हलन्ती ॥ २८ ॥

[ अस्माभिश्चण्डमभिज्ञायमाणा वने दृगालीव कुक्कुरे ।

पलायते शीघ्रं त्वरितं श्रेयं सवृन्तं मम हृदयं हरन्ती ॥ ]

*पल्लव* वसन्तसेना—पल्लवआ पल्लवआ परहुदिए परहुदिए । [ पल्लवक पल्लवक  
परभृतिके परभृतिके । ]

शकार—( सभयम् ) भावे भावे मणुइअ मणुइशे । [ भाव भाव मनुष्या  
मनुष्या । ]

विट—न भेतव्यं न भेतव्यम् ।

वसन्तसेना—माहविए माहविए । [ माधविके माधविके । ]

विट—( सहासम् ) मूर्खं परिजनोऽन्विव्यते ।

Vita —Lady, Vasantasena

Why are you, wearing a girdle zone placed round the region of the hips [ or, waist ] and shining picturesquely like the stars [ or, owing to the pearls ] running away quickly, frightened, like a city-deity, with [ your ] face surpassing powdered red arsenic ?

( 27 )

Sakāra —

Being hotly pursued by us, like a female jackal by dogs in a forest, you are fleeing quickly, hastily [ and ] with speed, carrying [ with you ] my heart with [ its ] stem !

( 28 )

Vasantasena —Pallavaka Pallavaka ! Parabhṛtika,

Parabhṛtika !

Sakāra —( With fear ) Bhāva Bhāva ! [ She is calling for ] men, men !

Vita —Fear not, fear not

Vasantasena —Madhavika Madhavika !

Vita —( Laughing ) Fool ! Servants are being sought [ by her ] !

शकारः—भावे भावे इत्थिआं अणेश्चि । [ भाव भाव स्त्रियमन्वपपाते । ]

चिटः—अथ किम् ।

१२ शकारः—इत्थिआणं अद् मालेमि । शूले हगे । [ स्त्रीणां शतं मारयामि । शूलेऽहम् । ]

वसन्तसेना—( शून्यममलाक्य ) हन्दी हन्दी कथं परिअणो वि परिन्भट्टो ।

१५ एत्थ मए अण्पा सअ ज्जेव रम्मिदब्बा । [ हा धिक् हा धिक् । कथं परिजिनोऽपि परिग्रहः । अत्र मयात्मा स्वयमेव गक्षितव्यः । ]

चिटः—अन्विष्यतामान्विष्यताम् ।

१८ शकार—वसन्तशोणए विलव विलव परहुदिअं वा पल्लवअं वा श्वं एवं वशन्तमअम् । मए अहिशालेअन्तो तुमं के पलित्ताइइशदि ।

किं भीमशोणे जमदग्निपुत्ते कुन्तीशुदे वा दशकन्धले वा ।

एदी हगे गेण्हय केशहस्ते इइशाशणइशाणुकिदि कलेमि ॥ २९ ॥

णं पेयस्व णं पेयस्व ।

अशी हुत्तिअंवे वल्लिदे अ मस्तके कप्पेम शीशं उद मालएम् वा ।

अलं तवेदेण पलाइवेण मुमुक्खु जे होदि ण शे क्खु जीअदि ॥ ३० ॥

Sakāra —Bhāva, Bhāva! Is she searching for a woman!

Vita —Just so

Sakāra —A century of women, I [ can ] kill. Brave [ am ] I [ to that extent ] !

Vasantasenā —( Finding herself all alone ) Oh fie! Ales! How, even the attendants have slipped away! Now in the present case [ my ] self will have to be protected by myself alone

Vita —Search for, search for [ them ]

Sakāra —Vasantasenā, shout out, shout out for Parabhṛtikā, or for Pallavaka, or for the matter of that, the whole Vasanta month Who could protect you being pursued by me—

Bhīmasena, the son of Jamadagni or the ten-necked one, the son of Kuntī? Here I grasping [ you ] by the mass of hair would act in imitation of Duhsāsana! ( 29 )

Just see, just see—

[ My ] sword [ is ] very sharp and [ your ] head turned [ this way ], I shall cut off the head or for the matter of that, kill [ you ] Enough of this your running away. One who is on the point of death [ because of my determination to kill him ] would indeed not live [ even if he were to run away ] ! ( 30 )

[ वसन्तसेनिके विलम्बे विलम्बे परभृतिका वा पल्लवक वा सर्वमेव वसन्तमासम् ।

मयाभिसार्यमाणा त्वा क परिनास्यते ।

किं भीमसेनो जमदग्निपुत्रं कुन्तीसुतो वा दशकन्धसे वा ।

एषोऽहं गृहीत्वा कशहस्ते दुःशासनस्यानुकृतिं करोमि ॥

ननु प्रशस्व ननु प्रेशस्व ।

असि मुनीशो वलितं च मन्त्रक कल्पये शीर्षमुत मारयामि वा ।

अल तवैतेन पलायितनं मुमुर्षुर्या भवति न स खलु जीवति ॥ ]

वसन्तसेना—अज्ज अबला कसु अहम् । [ आर्य अबला खल्वहम् । ]

विट्—अत एव भियसे ।

शकार—अदो ज्वेण मालीअसि । [ अत एव न मार्यसे । ]

वसन्तसेना—( स्वगतम् ) कथं अणुणओ वि शे भअ उप्पादेदि । भोइ ।

एव्व दाव । ( मकाशम् ) अज्ज इमादो किंपि अलङ्करणं तच्छीअदि । [ कथंननु ]

नयोऽप्यस्य भयमुत्पादयति । भवतु । एव तावत् । . आय अम्मात्किमप्यलकरणं तक्क्यति । ]

विट्—शान्तम् । भवति वसन्तसेने न पुष्पमोषमर्हत्पुत्रानलता । तत्कृतं मलकरणं ।

वसन्तसेना—ता किं कसु दाणिम् । [ तर्कि खल्विदानीम् । ]

शकार—हमे वैरुलिशमणुइशे वाशुदेवके कामइद्वे । [ अहं वरपुत्रमनुष्यो वासुदेव कामयितव्यः । ]

Vasantasena —Sir, I am indeed a [ helpless ] woman!

Vita —Hence alone you [ still ] live!

Śākāra —Hence alone you are not being killed!

Vasantasena —( To herself ) How, even his courtesy [ or propitiation ] creates terror [ in me ] Well, [ I shall do ] just thus ( Aloud ) Sir, is some ornament or other being sought from this [ person, that is me ]?

Vita —God forbid [ lit peace ]! Lady, Vasantasenā, a garden creeper does not deserve to be robbed of [ its ] blossoms So, away with [ that is, speak not of ] the ornaments!

Vasantasenā —Then what indeed [ is it ] now [ that you harass me for ]?

Śākāra —I, an excellent person and a human being [ a veritable ] Vasudeva ought to be made love to [ by you ]

वसन्तसेना—( सकोपम् ) शन्नं शन्तम् । अवेहि । अणञ्ज मन्तेसि । [शान्त  
शान्तम् । अपेहि । अनार्थं मन्वयसि । ]

- २१ शकारः—( संतालित विहस्य ) भावे भावे पेक्ख दाव । मं अन्तलेण शुशि  
णिद्धा एशा गणिआदालिआ णम् । जेण मं भणादि—एहि । शन्तेसि ।  
क्विलिन्तेसि त्ति । हगे ण गामन्तल ण णगलन्तलं वा गडे । अज्जुके शवामि  
२२ भावश्च शीश अनणकेहिं पादहिं । तव ज्वेव पञ्चाणुपाञ्चिआए आहिण्डन्ते शन्ते  
क्विलिन्ते म्हि शयुत्ते । [ भाव भाव प्रेक्षस्व तावत् । मामन्तरेण सुत्रिगैया गणिरादा-  
रिका ननु । येन मा भणति—एहि । शान्तोऽसि । क्लान्तोऽसि इति । अह न  
२३ प्रामान्तर न नगद्यन्तर वा गत । भङ्गालिके रूपे भावस्य शीर्षमात्मनीयाभ्या पादाभ्याम् ।  
तत्रैव पुष्टामुष्टिकायादिण्डमान शान्तः क्लान्तोऽसि सवृत्तः । ]

विट—( स्वगतम् ) अये कथं शान्तमित्यभिहिते श्रान्त इत्यवगच्छति

- १० मूर्त्तः । ( पराशम् ) वसन्तसेने वेशवासविकृद्धमभिहितं भवत्या । पश्य

तरुणजनसहायश्चिन्त्यतां येशवासो

विगणय गणिका रथं मार्गजाता लतेय ।

वहसि हि धनहार्यं पण्यभूतं शरीरं

सप्रमुष्यर भद्रे सुप्रिय चाप्रियं च । ३१ ॥

Vasantasena—( Indignantly ) Shut up! Stop! Get away  
You talk of something unworthy!

Sakāra—( Laughing while clapping his hands ) Bhāva,  
Bhāva, just see I say, this courtesan girl [is] extremely (su)  
affectionate towards me so that [she] says to me—'Come on,  
you are tired, you are fatigued' [Now] I have not gone to  
another village or to another city Lady, I swear by the head of  
Bhāva, [and] by my own feet, that I have become tired [and]  
fatigued, wandering about close upon your heels alone!

Vita:—( To himself ) Oh, how [this] fool understands  
'fatigued' when [she] has said 'Shut up'. ( Aloud ) Vasantasena,  
your ladyship has said [something] contrary to [ your ] stay in  
the Courtesan square See—

Let it be borne in mind that the play is the Courtesan square

be secured by wealth. Good lady, wait upon [therefore]  
equally one very agreeable and one disagreeable [to you]' ( 31 )

१ सहरतारं । २ मे dropped. ३ वामिष वा ।

अपि च

घाप्या स्नाति विचक्षणो द्विजपरो मूर्खाऽपि वर्णाधम  
फुला नाम्यति वायसोऽपि हि लता या नामिता वहिणा ।  
ब्रह्मक्षत्रविशस्तरन्ति च यथा नावा तयेवेतर  
त्वं वापीव लतेव नोरिव जन वेध्यासि सर्व मत्र ॥ ३२ ॥

वसन्तसेना—गुणो वसु अणुराअस्स कारणम् ण उण बलकारो ।

[ गुण खल्वनुरागस्य कारणम् न पुनर्बलात्कार । ]

शकार—भावं भावे एशा गन्मदाशी कामदेवाअदणुज्जाणादो पहुदि ३  
साह दालिद्वालुदत्ताह अणुलता ण म कामेदि । वामदो तइश घलम् । जधा  
सव मम अ हत्थादो ण एशा पलिन्महादि तथा कलेडु भावे । [ भाव भाव एषा  
गर्भदासी कामदेवायतनोयानात्मभूति तस्य दखिचात्तदस्यानुरक्ता न मा कामयते । इ  
वामतस्तस्य गृहम् । यथा तर मम च हस्तात्रेया परिभ्रश्यति तथा करोतु भाव । ]

त्रिद—(स्वगतम्) येदेव परिहर्तन्थ तदेवोदाहरति मूर्खं । कथ, वसन्त-  
सेनार्यचातुदत्तमनुक्ता । सुमु खल्विदमुच्यते—रत्न रत्नेन सगच्छते इति । तन्न-  
च्छतु । किमनेन मूर्खेण । (प्रकाशम्) क्राणेभीमात् वामतस्तस्य सार्थवाहस्य गृहम् ।

And further,

A well versed eminent Brahmana as also an idiot of the lowest caste—[ both ] bathe in [ the same ] well, even a crow again bends down the same blossomed creeper that was bent down by a pea cock, by the same boat by which Brahmanas Ksatriyas and Vaisyas cross over [ the river ] cross the others [ that is the Sudras ] You are a courtesan, like the well, like the creeper like the boat [ so ] wait upon all people [ without discrimination ] ( 32 )

Vasantasena—Merit indeed [ is ] the cause [ or inspirer ] of love, not again force

Śākāra—Bhava, Bhava, this slave-by birth deeply attached to that poor Cārudatta since [ her visit to ] the garden of the Kāmsdeva temple, does not love me His house [ is ] to the left. So, let Bhava so arrange that this one does not slip away from your [ his ] or my hands.

Vita—( To himself ) [ This ] fool is relating the very thing that ought to be kept back. What, Vasantasena [ is ] deeply attached to the noble Carudatta! It is indeed well said—' A gem is united with a gem ' So, let her go. What

शकारः—अथ इ । वामदो तद्दृश घलम् । [अथ किम् । वामतस्तस्य गृहम्]

१२ वसन्तसेना—( स्वगतम् ) अम्महे । वामदो तस्स गेहं त्ति जं सञ्चम  
अवरज्जन्तेण वि दुज्जेण उवक्किदम जेण पिअशङ्कम पाविदम । [ आश्चर्यम् ।  
वामतस्तस्य गृहमिति यमत्यम् अपा उतापि दुज्जेनोपकृतम् येन प्रियसमम प्रापितः ]

१५ शकारः—भावे भावे वन् ॥ कसु अन्धआले माशलाशिपविट्ठा विअ मशी-  
गुट्टिआ दीशन्दी उजव पणट्ठा वशन्तशेणिआ । [ भाव भाव बलीयसि खल्वन्ध-  
कारे मायाशीपविट्ठे भसीगुट्टि उदयमानेव प्रनष्टा वसन्तसेनिका । ]

१८ वित्—अहा बलवान्-कार । तथाहि ।

आलोकविशाला मे महसा तिमिरप्रवेशविच्छिन्ना ।

उन्मीलितापि हृष्टिर्निभीलितेवान्धकारेण ॥ ३३ ॥

अपि च

लिम्पतीव तमाऽह्वानं वर्षतीघाञ्जन नम ।

असात्पुरुषस्यैव हृष्टिर्विफलतां गता ॥ ३४ ॥

शकार—न च भाव अण्णेशामि वशन्तशेणिअम् । [ भाव भाव अन्वि  
ष्यामि वसन्तसेनिकाम् । ]

[ have I to do ] with this fool ( Aloud ) Bastard, [ is ] the house  
of that big merchant to the left ?

Sakāra —Just so His house [ is ] to the left

Vasantasena —( To herself ) Ah ! To speak the truth, by  
[ saying ] that his house [ is ] to the left, the wicked fellow,  
although offending [ me ] has [ actually ] obliged [ me ] in  
that, union with [ my ] beloved has been accomplished.

Sakāra —Bhava Bhava, in [ the ] pitchy darkness indeed,  
has disappeared [ or been quite lost ] Vasantasena while just  
being seen, like a small ball of soot entering into a heap of  
black beans

Vita —Oh [ How ] dense [ is the ] darkness ! For,

My eye [ sight ] reaching far when there is light, [ but ]  
suddenly cut off by entering into gloom, although fully  
opened up is as though closed up by darkness ! ( 33 )

And further,

Darkness is as though, besmearing the limbs the sky is,  
as though, showering forth [ black ] collyrium, the eye-sight,  
like service of an unworthy person, has become fruitless ! ( 34 )

Sakāra —Bhāva Bhava' I shall make a search for  
Vasantasena

१ पाविदा ।

विटः—काणेऽग्नीमात, अस्ति किञ्चिच्चिदं यदुपलक्षयामि ।

शकार — भावे भावे किं त्वम् । [ भाव भाव निमित्तम् । ]

विट — भूषणशब्दं सौम्यानुविद्धं भाग्यगन्धं वा ।

शकार — शुभामि मन्त्रमन्त्रम् । अन्धअन्धगुलिदाए उण षडिआण ण ६

शुभ्रत्तं पेनसाभि भक्षणशब्दम् । [ शुभ्रत्तं मन्त्रमन्त्रम् । अन्धकरपूतिया पुनर्नासि  
कथा न सुयत्त पश्यामि भूषणशब्दम् । ]

विट — ( जनान्-निष्कम् ) वसन्तसेन

काग प्रद्वीपतिगिरेण न हृद्यसे त्व

सौभाग्यनीव जन्मदीवरसंधिलोना ।

त्वां सुवधिष्यति तु मालगलमुद्धमोऽद्य

गन्धश्च भीरु सुपराणि च सुपराणि ॥ २५ ॥

शुभ्रं वसन्तसेने ।

वसन्तसेना—( स्वयम् ) सुद गहिदं ज । ( नाश्चन त्तप्राण्यु मर्ग

मायानि चापनीग किञ्चि भारदम्य हस्तेन परामर्य ) अन्धमा भित्तिपरामर्शिसुशब्दं  
परत्वदुभारं वसु एवम् । जाणामि अ संज्ञाएण मन्त्रम् संवुदं परत्वदुभारम् ।  
[ शुभ्रं गणीने च । अहा भित्तिपरामर्शिसुशब्दं परद्वारात् अन्तरत् । जानामि च सः ॥  
गेन मेहरग सवर्नं पदावतम् । ]

विट—( धातुः ) Is there any industry [at all] which  
you note?

शकार—( धातुः ) What like?

विट—The tinkling of the ornaments or the scent of the  
garlands blended with sweet fragrance.

शकार—I hear the scent of the garlands but I cannot  
see quite distinctly the tinkling of the ornaments with [my]

eyes filled with darkness.

विट—( धातुः ) You reason?

शकार—( धातुः ) You reason?

विट—( धातुः ) You reason?

शकार—( धातुः ) You reason?

विट—( धातुः ) You reason?

शकार—( धातुः ) You reason?

विट—( धातुः ) You reason?

शकार—( धातुः ) You reason?

विट—( धातुः ) You reason?

शकार—( धातुः ) You reason?

विट—( धातुः ) You reason?

चारुदत्तः—उयस्य समाप्तजपोऽस्मि । तत्संप्रतं गच्छ । मातृभ्यो बलिमुपहर ।

विदूषकः—भो ण गमिस्सम् । [ भोः न गमिष्यामि । ]

५ चारुदत्तः—विक्रष्टम् ३

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न संतिष्ठते  
सुमित्राधा विमुग्गीमजन्ति संहवः स्फारीभवन्त्यापदः ।  
सप्य हासमुपात शीलशशिनः कान्तिः परिम्लायते  
पापं कर्म च यत्परैरपि कृतं तत्तस्य संभाव्यते ॥ ३६ ॥

अपि च

संम नैव हि कश्चिदस्य कुरुते संभाषते नादरा-  
त्संभ्रातो गृन्मुत्सयेषु धनिनां सावह्नमालोकयते ।  
दूरादेव महाजनस्य विहरत्यत्पुच्छुद्धौ लज्जया - (३६) ॥  
मन्ये निधंनता प्रकाममपरं पशुं महापातकम् ॥ ३७ ॥

अपि च

And I know by the joining [ of the panes ] that the side-door of the house is closed up

Cārudatta —Friend, I have finished the muttering of the Mantras — go now ; offer oblation to the Mothers

Vidūṣaka —Ob, I will not go

Cārudatta —Fie ! Alas !

Owing to [ his ] poverty, a man's relatives do not stand by [ or, act up to his ] words [ his ] extremely intimate friends turn [ their ] faces away [ from him ], miseries multiply ; [ his ] spirit declines, the lustre of the moon [ in the form of [ his ] character fades away, and what sinful deed is done even by others is attributed to [ or, regarded as possibly done by ] him. (36)

And further,

No one, verily, keeps company with him, or converses respectfully [ with him ], when gone to the mansions of the wealthy on festive occasions, he is looked down upon with contempt, having [ only ] scanty clothing he moves about only at a distance from the big people, owing to shame, I willingly consider pennilessness as another sixth great sin ! (37)

And further



दारिय शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युपित्वा ।

विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् ॥ ३८ ॥

विदूषकः—( सवैलङ्ग्यम् ) भो वअस्स जइ मए, गन्तव्वम् ता एसा वि भे  
सहाइणी रदणिआ भोडु । [ भो वयस्य यदि मया गन्तव्यम् तदेपापि मम सहायिनी  
रदनिका भवतु । ]

चारुदत्तः—रदनिके मैत्रेयमनुगच्छ ।

चेटी—जं अज्जो आणवेदि । [ यदार्य आज्ञापयति । ]

विदूषकः—भोदि रदणिए गेण्ह बलि पदीवं अ । अहं अपावुइं पक्खडुआरअं  
करोमि । [ भवति रदनिके गृहाण बलि प्रदीपं च । अहमपावृत पक्ष्मकारक करोमि । ]  
( तथा करोति )

यसन्तसेना—मम अम्भुववत्तिजिमित्तं विअ अवावुइं पक्खडुआरअम् । ता  
जाइ पविसामि । ( इट्ठ ) हद्धी हद्धी । कथं पदीवो । [ मयाभ्युपपत्तिकामित्तानि- ( १० )  
वापावृत पक्ष्मकारकम् । तथावत्प्रविशामि । ...हा थिक् दा थिक् । कथं प्रदीपः । ]  
( पदान्तेन निर्वाप्य प्रविष्टा ) १२

चारुदत्तः—मैत्रेय किमेतत् ।

विदूषकः—अवावुइपक्खडुआरणेण पिण्डीभूदेण वादेण पिण्ठाविशो पदीवो ।

[ O ] Poverty ' I feel sorry for you—having stayed thus in our body like a friend, where would you be going when I, luckless that I am, have [ my ] body lost [ lit. dead ]?—this [ is ] my anxiety ! ( 38 )

Vidūṣaka :—( With embarrassment ) O friend, if I must go, then let this Radanikā also be my companion [ that is, accompany me ]

Cārudatta —Radanikā, follow Maitreya.

Ceṭī :—As the noble one commands

Vidūṣaka :—Worthy [ or, lady ] Radanikā, take the oblation and the lamp. I shall unfasten the side door. [ Does accordingly

Vasantasenā —The side-door has been unfastened as though for the purpose of favouring me. So, I shall just enter.

< Seeing ) Alas ! Oh, the pity of it ! How, a lamp !

[ Putting out the lamp with the start of her garment, goes in

Cārudatta :—Maitreya, what [ is ] this ?

Vidūṣaka :—The lamp has been extinguished by the wind coming in a gust, owing to the side-door being opened. Worthy

१५ भोदि रदणिण् णिकम तुमं पम्पुआरण । अहंपि अन्मन्तरचटुस्सालादो पदीवं  
पज्जालिअ आअच्छामि । [ अषावृतपद्मद्वारेण पिण्डीभूतेन वानेन निर्वापितः प्रदीपः ।  
भगति रदणिके निष्कास त्व पद्मद्वारेण । अहमप्यभ्यन्तरचतुःशालातः प्रदीपं मन्वा-  
१८ ल्यागच्छामि । ] ( इति निष्पान्तः )

शकारः—भावे भावे अणेशामि वशन्तशेणिअम् । [ भाव भाव अन्वेपयामि  
वसन्तसेनिअम् । ]

२१ विट्—अन्विष्यतामन्विष्यताम् ।

शकारः—( तथा कृत्वा ) भावे भावे गहिदा गहिदा । [ भाव भाव गृहीता गृहीता । ]

विट्—मूर्खे नन्वहम् ।

२२ शकारः—इदो इव भविअ एअन्ने भावे चिट्ठु । ( पुनरन्विष्य चेद  
गृहीत्वा ) भावे भावे गहिदा गहिदा । [ इनस्तावद्धृत्वा एअन्ते भावस्तिष्ठतु ।  
... भाव भाव गृहीता गृहीता । ]

२३ चेट्—भट्टके इडे हगे । [ भट्टारु चेटोऽहम् । ]

शकार—इदं भावे इदो चेटे । भावे चेटे चेटे भावे । तुम्हे इव एअन्ते  
चिट्ठु । ( पुनरन्विष्य र्दनिर्वा केसोपु गृहीत्वा ) भावे भावे शंपदं गहिदा गहिदा

३० वशन्तशेणिभा ।

Radanika you get out by the side-door I, on my part, would  
come, having lighted the lamp from the inner quadrangle | *Exit*  
Śākara—Bhāva, Bhāva, I shall make a search for  
Vasantaśeṇā'

Vita—Search on, search on

Śākara—( *Doing accordingly* ) Bhāva, Bhāva, [ she is ]  
caught caught!

Vita—Fool, [ it is ] I surely

Śākara—Just going to this side, let Bhāva stay on in a  
corner ( *Searching again, and taking hold of Ceta* ) Bhāva,  
Bhāva, [ she is ] caught, caught!

Ceta—Master, [ it is ] I, Ceta

Śākara—Here, Bhāva, here Ceta . Bhāva, Ceta; Ceta,  
Bhāva Both of you, stay on just in a corner ( *Again searching,  
grasping Radanikā by the hair* ) Bhāva, Bhāva, now is caught,  
[ definitely ] caught Vasantaśeṇā.

अन्धआले पलाअन्ती मलुगन्धेण शूइदा ।

केशविन्दे पलामिट्टा चाणक्केण्वेव दोव्वदी ॥ ३९ ॥

[ इतो भावः इतश्चेटः । भावश्चेटः चेतो भावः । युवा तावदेकान्ते तिष्ठतम् ।

भाव भाव साधत गृहीता गृहीता वसन्तसेनिम्हा ।

अन्धमारे पलायमाना माल्यगन्धेन सूचिता ।

केशवृन्दे परामृण चाणक्यनेव द्रोपदी ॥ ]

विट्ट — एपासि चयसां वपांत्कुलपुत्रानुसारिणी ।

केशेषु कुसुमाद्वेषु सेवित्तव्येषु कर्पिता ॥ ४० ॥

शकार — एशाशि वाशू शिलशि गगहीदा केशेषु बालेषु शिलोलुहेषु ।

अक्रोश विक्रोश लयाहिचण्डं शंभुं शिव शंकलमशिलं वा ॥ ४१ ॥

[ एपासि वासु शिरसि गृहीता केशेषु बालेषु शिरारुहेषु ।

आक्रोश विक्रोश लयाधिचण्ड शंभु शिव शंकरमीश्वर वा ॥ ]

रदनिका — (सभयम्) कि अज्जमिस्सेहि ववसिदम् । [किमार्यमिधैर्द्व्यनसितम्] ३

विट्ट. — काणेलीमात्त अन्य एवैव स्वरसंयोग ।

शकार — भावे भावे जघा दहिशरपरिलुद्धाए मज्जालीए शलपलिवत्ते

होदि तथा दाशीए धीए शलपलिवत्ते कडे । [ भाव भाव यथा दधिशरपरिलुब्धया

आर्जारिकाया स्वरपरिवृत्तिर्भवति तथा दास्यापुत्र्या स्वरपरिवृत्ति इति । ]

fleeing away in the darkness, betrayed [ or, indicated ] by the scent of garlands, taken hold of by the mass of hair, like Drupadi by Canakya ( 39 )

Vita —

Here are you dragged by the hair rich [ that is decorated ] with flowers, and fit to be honoured,—you going after, through the pride of youth, a nobly-born person. ( 40 )

Sakāra —

Here are you, girl, taken hold of, by [ your ] head, hair, locks, tresses, shout out, scream, cry loudly enough for Śambhu, Śiva, Śankara or Isvara ! ( 41 )

Radanikā — ( With fear ) What are [ you ] honourable gentlemen bent upon doing [ or driving at ] ?

Vita — Bastard, quite different [ is ] this voice !

Śakāra — Bhāva, Bhava, just as there is the change of voice of a she-cat greedy of the cream of curds, so has been effected a change of voice by [ this ] daughter of a whore

रिष्ट — कथं स्वरपरिवर्तं कृतं । अहो चित्रम् । अथवा विमत्र चित्रम् ।

इयं रद्वप्रवेदोऽन कलाना चोपशिक्षया ।

वशनापण्डितत्वेन म्वरनैपुण्यमाश्रिता ॥ ४२ ॥

(प्रविश्य) रिद्वूपक — ही ही भो पदोसमन्दमाहृद्रेण पशुबन्धोवणीदस्स विअ  
उगलस्स हिअअम् पङ्कुराअट्टि पदीवो । ( उपमृन्य रदनिफा वृष्टा ) भो रदणिण् ।  
[ आभर्ष्य भो प्रजासमन्दमास्तेन ग्गुबन्धापनीतस्यर छागलस्य इदयम् कुण्णुरायते  
पदीव । भो म्वरने । ]

शकार — भावे भावे मगइशे मणुइशे । [ भाव भाव मनुद्यो मनुन्यः । ]

रिद्वूपक — जन णेइम् सरिसं णेइम् जं अज्जचाहृदसस्स दलिद्धाप  
सपदं परपुग्गि मंइ पविशन्ति । [ युक् नैइम् सवृश नैइम् यदार्पचाहृदसस्य दरिद-  
तया सापन परपण्या ४४ या शन्ति । ]

रदनिका — अज्ज मिनेअ पेस्स मे परिहवम् । [ आर्यमेनेय प्रेक्षस्व मे परिभवम् ]

रिद्वूपक — किं तव परिहशो । आहु अम्हाणम् । [ किं तव परिभवः ।  
अथवा म्हाणम् । ]

रदनिका — ण तम्हाण जेव । [ ननु गुप्तास्मैव । ]

रिद्वूपक — किं एसो वत्तकारो । [ किमेव धनात्कारः । ]

Vita — What [ by her ] has been effected a change of voice !  
How strange ! Or what [ is ] there strange [ about it ] ?

Owing to practice on the stage and by the training in the  
arts this one has attained to a skilful use of the voice, by  
[ her ] proficiency in deception ( 42 )

( Entering ) Vidūśaka — Ha Ha ! Oh ! By the gentle evening  
breeze is fluttering up the lamp like the heart of a goat brought  
near the slaughter post [ in the sacrifice ] ! ( Approaching, beholding  
Radanikā ) O Radanikā

Sakara — Bhava, Bhāva ! A man, a man

Vidūśaka — This [ is ] not proper, this [ is ] not becoming  
that as a result of the noble Carudatta's poverty strangers  
should now be entering [ his ] house !

Radanjā — Noble Maitreya look all [ this ] insult [ offered ]  
to me

Vidūśaka — What ! Insult to you or to us ?

Radanikā — Surely, to yourselves alone

Vidūśaka — Is this violence [ done to you ] ?

रदनिका—अथ इ । [ अथ किम् । ]

विदूषक —सच्चम् । [ सत्यम् । ]

रदनिका—सच्चम् । [ सत्यम् । ]

विदूषक —( सकोप दण्डकाग्रमुद्यम्य ) मा दाव । भो सके गेहे कुक्कुरो

वि दाव चण्डो भोदि कि उण अह वम्हणो । ता एदिणा अम्हारिसजणभाअ-१८

धेअकुटिलेन दण्डकद्वेण बुद्धस्स विअ सुक्खाणवेणुअस्स मत्थअ दे पहारेहिं

कुट्टइस्सम् । [ मा तावत् । भो स्वेके गेहे कुक्कुरोऽपि तावचण्डो भवति किं पुनरह

प्राहण । तदेतेनास्मादृशजनभागधेयकुटिलेन दण्डकाष्ठेन दुग्धस्येव शुष्कवेणुकस्य २१

मल्लक ते महारं कुट्टयिष्यामि । ]

विट—महाप्राहण मर्षय मर्षय ।

विदूषक —( विट इन्द्र ) ण एत्थ एसो अवरज्झदि । ( शका इन्द्रा ) २४

एसो वडु एत्थ अवरज्झदि । ओरे रे राजसालअ सहाणअ इज्जण दुम्मपास्स

जुत्त णेदम् । जइ वि णाम तत्तभव अज्जचारुदत्तो दलिद्धो सवुत्तो ता कि तस्स

गुणेहि ण अलंकिदा उज्जइणी । जेण तस्स गेह पविसिअ परिअणस्स ईरिसो २५

उवमदो करीअदि ।

Radanika —Ju t so

Vidūsaka —Sure [ or, true ] ?

Radanikā —Sure

Vidusaka —( *Angrily raising his wooden staff* ) [ You must ] not [ act ] thus Oh in his own abode, even a dog becomes for the matter of that terrifying what then of me a Brahmana? So, with this wooden staff crooked [ also perverse ] like the fortune of people like us I shall batter down your head with blows, like the top of a bad [ or damaged ] dry bamboo.

Vita —Pardon great Brahmana pardon

Vidūsaka —( *Beholding Vita* ) Not this one is the offender in this case ( *Beholding Śākara* ) This one indeed is the offender O you king a brother in law, Samsthānaka villain wicked man this [ is ] not proper Even if it be granted that the worthy noble Carudatta has become a pauper, is it not that by his merits has been adorned Uṇṇavīri, that such insult is offered to [ his ] servants having entered his house?

मा दुग्गदोत्ति परिहवो णत्थि कअन्तस्स दुग्गदो णाम ।

चारित्तेण किहीणो अड्डो वि अ दुग्गदो होइ ॥ ४३ ॥

[ नार्त्तवोऽपराध्यति । एष खल्वत्रापराध्यति । अरे रे राजश्यालक तस्मात्  
नरु दुर्जन दुर्मनुष्य उक्त नेदम् यद्यपि नाम तत्रभवानार्यन्वाहृदतो दारिद्र्यः सवृत्त  
तर्किकं तस्य गुणैर्नात्तत्तोज्ज्वलिना । येन तस्य गृहं प्रविश्य परिजनस्येदृश उपमूर्द्ध  
क्रियते ।

मा दगत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम ।

च । रञ्जयण विहीन आदयोऽपि च दुर्गतो भवति ॥ ]

विद — ( सत्त्वस्यम् ) महाब्राह्मण मर्षय मर्षय । अन्धजनशङ्कषा  
सत्त्विदमनुष्ठितम् न दर्पात् । पश्य

सकामान्निवृष्यतऽस्माभि

विदूषक — कि इअम् । [ मिभियम् । ]

विद — शान्त पापम् ।

काञ्चिरस्वाधीनयौचना ।

सा नष्टा शङ्कया तस्या प्राप्तेय शीलवञ्चना ॥ ४४ ॥

सर्वथा इदमनुनयमर्षस्व गृह्यताम् । ( इति खड्गमुत्सृज्य कृताअलि पादयो पतति )

Let there be [ offered ] no insult [ simply ] because [ a person  
is ] poor [ or in bad circumstances ], there is indeed no one  
poor for [ that is in the eyes of ] Fate One even though pros-  
perous [ but ] devoid of character, becomes [ that is, is counted  
as ] poor for the matter of that ( 43 )

Vita — ( With embarrassment and shame ) Great Brāhmins,  
pardon pardon : This was indeed done, owing to [ our ] mistak-  
ing [ her ] for some other person, not through arrogance See  
A woman in love is being searched by us,

Vidūśaka — What, this one ?

Vita — God forbid !

some one [ who is ]  
the mistress of [ her ] youth, she has disappeared, and owing  
to mistaking [ this one ] for her, there has resulted this  
violation of character [ or, breach of decorum ] ! ( 44 )

Anyway, let this all in all of supplication [ that is, profuse  
apology ] be accepted

[ Dropping his sword and folding his hands falls at his feet

विदूषक —सम्पुरिस उद्वेहि उद्वेहि । अजाणन्तेण मए तुम उवालद्धे ।  
सपद उण जाणन्तो अणुणेमि । [ सत्पुरुष उचित्तोत्तिष्ठ । अजानता मया त्वमु ३  
पालब्ध । सायत पुनर्जानन्ननुनयामि । ]

विट —ननु भवानेवात्रानुनेय । तदुत्तिष्ठामि समयत ।

विदूषक —भणाडु भवम् । [ भणतु भवान् । ]

विट —यदीम वृत्तान्तमार्यचारुदत्तस्य नास्यास्यसि ।

विदूषक —ण कधइस्सम् । [ न कथयिष्यामि । ]

विट —एए ते प्रणयो विप्र शिरसा धार्यते मया ।

गुणशस्त्रैर्वयं येन शस्त्रवन्तोऽपि निर्जिताः ॥ ४५ ॥

शकार —( सासूयम् ) किणिमित्त उण भावे एवइश इद्ववहुअइश  
किविणभञ्जलि कडुअ पाएशु णिवाडिडे । [ किनिमित्त पुनर्भाव एतस्य बुद्धवदुकस्य  
कृपणाञ्जलिं कृत्वा पादयोर्निपतित । ]

विट —भीतोऽस्मि ।

शकार —कइश तुम भीदे । [ कस्मात्त भीत । ]

Vidūṣaka —Good man rise rise You have been blamed  
by me unknowingly Now however knowing [the true facts]  
I apologise [to you]

Vita —I say, [it is] indeed your honour that should be  
apologised to, in this case So I shall rise-up on [one]  
condition

Vidūṣaka —You may speak out

Vita —If you would not communicate this incident to  
the noble Carudatta

Vidūṣaka —I shall not tell

Vita —Here this favour of yours [O] Brahmans, is held  
on the head by me, [you] by whom we though possessed of  
[actual] weapons have been conquered by weapons in the  
form of virtues (45)

Sakāra —( With envy ) For what reason [O] Bhava, did  
you again fall at the feet of this wicked brat, folding [your]  
hands in humiliation ?

Vita —I was afraid

Sakāra —Of what [were] you afraid ?

१ विट — तस्य चारुदत्तस्य गुणेभ्यः ।

शकार — के तदृश गुणा जइश गेह पविशिक अशिद्व पि णत्थि ।

[ के तस्य गुणा यस्य गृहं प्रविश्यासितव्यमपि नास्ति । ]

२ विट — मा मेवम् ।

साऽस्मद्विधानां प्रणये कृशीकृतो न तेन कश्चिद्विभवेर्विमानितः ।

निदाघकालेष्विव सोदको हृदा नृणां स तृष्णामपनीय शुष्कवान् ॥४६॥

शकार — ( सामयम् ) के अ गम्भदासीए पुते ।

शूले विक्रन्ते पण्डवे शोकेनैव पुत्रे लाघाण लावणे इन्द्रदत्ते ।

आहो कुन्तीए तेण लामेण जादे अइशरयामे धम्मपुत्ते जडाऊ ॥४७॥

[ रुः स गर्भदास्या पुत्रः ।

शूरो विक्रान्त पाण्डव श्वेतकेतुः पुत्रो राधाया रावण इन्द्रदत्तः ।

आहो कुन्त्या तेन रामेण जातः अश्वत्थामा धर्मपुत्रो जटायुः ॥ ]

३ विट — मूर्ख आर्यचारुदत्त सन्वसो ।

वीनानां कल्पवृक्ष इयगुणफलनतः सञ्जनानां कुटुम्भी

आवर्गं शिक्षितानां सुचरितनिरूपं शीलवेलासमुद्रः ।

Vita — Of the virtues of that Cārudatta

Sakara — What virtues has on entering whose house, there is nothing even to eat ?

Vita — [ Say ] not, not thus

He has been impoverished [ lit made thin ] by [ granting ] requests of [ people ] like us, by him has not been despised any one on account of [ his ] riches. Like a well full of water in the summer seasons has he become dried up, by relieving the thirst of men. (46)

Sakara — ( With indignation ) Who [ is ] he the son of a slave-by birth ? [ Is he ]

the brave, heroic son of Pandu, Svetaketu, [ or ] the son of Rādhā Rāvana [ or ] Indradatta [ or, born of favour from Indra ] ? Or Asvatthāman, born of Kuntī from that Rāma, [ or ] Jātāyu the son of Dharma ? (47)

Vita — Fool he [ is ] indeed [ no other than ] the noble Cārudatta

The wish fulfilling tree bent down by the fruit in the form of his virtues for the poor, a patriarch house-holder for the good men, a mirror [ that is an ideal to look to ] for the educated, a touchstone for excellent character, a sea with the



सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो  
ह्येक श्लाघ्य स जीवत्याधिकगुणतया चोच्छसन्तीव चान्ये ॥ ४८ ॥

तदिता गच्छाम ।

शकार — अगेण्हिअ वशन्तशेणिअम् । [ अगृहीत्वा वसन्तसेनिकाम् । ]

विट — नष्टा वसन्तसेना ।

शकार — कथं विअ । [ कथमिव । ]

विट — अन्धस्य दृष्टिरिद्यं पुष्टिरिवातुरस्य  
मूर्खस्य बुद्धिरियं सिद्धिरिवालसस्य ।

स्वल्पस्मृतेर्व्यसनित् परमेव विद्या

त्वा प्राप्य सा रतिरिवारिजने प्रनष्टा ॥ ४९ ॥

शकार — अगेण्हिअ वशन्तशेणिअ ण गमिइशम् । [ अगृहीत्वा वसन्तसेनिका  
न गमिष्यामि । ]

विट — एतदपि न श्रुत त्वया ।

आलाने गृह्यते हस्ती याजी यत्नासु गृह्यते ।

द्वयं गृह्यते नापी यदि न नास्ति मम्यताम् ॥ ५० ॥

[ that is not transgressing ] shore of moral conduct, a doer of good [ or honour ] never a despiser = treasure of manly virtues, possessed of courteous and liberal spirit—He alone worthy of respect lives owing to [ his ] being possessed of a plethora of virtues while others are as though [ simply ] letting off breath ! ( 48 )

So, let us go away from here

Śakāra — Without taking [ with us ] Vasantasena ?

Vita — Lost [ is ] Vasantasena

Sakāra — How possibly ?

Vita —

Like the sight of a blind man, like the [ bodily ] growth of a sick person like the intellect of a fool like the success of an idler like the highest [ Ātman ] knowledge of one of weak memory and vicious like love in the case of an inimical person has she completely ( pra ) disappeared, after having met you ( 49 )

Sakāra — Without taking Vasantasena I will not go

Vita — Has not [ again ] been heard by you even this ?

An elephant is held by the tying chain, a horse is held by the reins, a woman is held [ that is won ] by the heart, if this is not [ in you ] go away please ( 50 )

शकार—यदि गच्छसि गच्छ तुमम् । हगे ण गमिद्दाम् । [ यदि मच्छसि  
गच्छ त्वम् । अहं न गमिन्नामि । ]

३ विट्.—एवम् । गच्छामि । (इति निष्क्रान्तः )

शकारः—गहे म्भु भावे अभावम् । ( विदूषकमुदिश्य ) अले काकपदशी-  
शमदतका दुद्वदुका ऋविश उवविश । [ गतः खलु भावोऽभावम् । अरे काक-  
पदशीमिस्मिन्नु दुद्वदुका ऋविशोप । ]

विदूषक—ववेसिदा उजेव जम्हे । [ उववेसिता एव वयम् । ]

शकारः—कग । [ कन । ]

विदूषक—कअन्नण । [ कृतान्नेन । ]

शकार—उट्टेणि उट्टेहि । [ उत्तिगेसिठ । ]

विदूषक—उट्टम्मामे । [ उत्थाम्याम । ]

शकार—कदा । [ कदा । ]

विदूषक—जदा पुणो वि देव अणुज्जं भविस्सदि । [ यदा पुनरपि

देवमनुकं भविष्सि ।

शकार—अण लोद लोद । [ अरे उदिहि गदिहि । ]

विदूषक—गदाविदा जजेव अम्हे । [ रोदिता एव वयम् । ]

शकारः—कण । [ केन । ]

Sakara —If you [ want to ] go, go you I will not go

Vita —Very well I am going [ Exit

Sakāra —Bhāva has indeed made [ himself ] away (Ad-  
dressing Vidūśaka) O wicked brat O one possessing a pate and  
head with, or, like ] a crow-foot mark, sit down, sit down.

Vidūśaka —We have been already made to sit [ or,  
trampled ] down

Śakara —By whom ?

Vidūśaka —By Fate

Śakāra —Get up, get up

Vidūśaka —We would get up

Śakāra —When ?

Vidūśaka —When once again Fate would be favourable

Śakāra —On, weep, weep

Vidūśaka —We have been already made to weep

Sakāra —By whom ?

विदूषकः—दुग्दीए । [ दुर्गत्या । ]

१८

शकारः—अले हस हस । [ ओ हस हस । ]

विदूषकः—हसिस्सामो । [ हसिप्यामः । ]

शकारः—कदा । [ कदा । ]

२१

विदूषकः—पुणो वि क्खीए अज्जचारुदत्तस्स । [ पुनपि क्खीए अज्जचारुदत्तस्स । ]

शकारः—अले इडुवडुका भणेशि मम वज्जेण तं दलिह्वालुदत्तकम्—  
 एशा शशुवण्णा सहिलण्णा णवणाडअदंशणुहिदा शुत्तघालि व्व वज्जन्तशेणा  
 णाम गणिआदाळेआ कामदेवाअदणुज्जाणावो पहुदि तुमं अणुलत्ता अम्हेहिं  
 वलक्कालापुणीअमाणा तुह गेहं पविट्ठा । ता नद मम हस्ते शअं ज्जेव पट्ठाविअ  
 ष्णं शमप्पेशि तदो अधिअलणे ववहालं विणा लहुं णिज्जादमाणाह तव मए  
 अणुवद्धा पीदी हुविह्वादि । आडु अणिज्जादमाणाह मलणान्तिके वेले हुवि-  
 ङ्गशदि । अवि अ पेक्ख

३०

Vidūṣaka.—By penury [ or, misery ]

Śakāra:—Oh, laugh, laugh.

Vidūṣaka:—We shall laugh.

Śakāra —When ?

Vidūṣaka:—By the prosperity once again of the noble  
 Cārudatta.

Śakāra:—O wicked brat, you shall say in my name, to that  
 beggarly Cārudatta:—

'This courtesan-girl by name Vasantasenā, [ decked ] with  
 gold [ ornaments ], with aarum [ ornaments ], like the wife of  
 the Sūtradhāra ready for the exhibition of a new play, deeply  
 attached to you since [ you were seen in ] the garden of the  
 Kānadeva temple, has entered your house, while being  
 propitiated by us with force. So, if you, on your own, having  
 sent [ her ] away would deliver her in my hands, then of  
 you quickly restoring [ her ] without any judicial proceedings  
 in a court of law, there would be continued love with me; on  
 the other hand, [ of you ] not restoring [ her ] there would be  
 enmity terminating [ only ] at death. And further, note—

कथालुका गोच्छडित्तवेण्टा शाके अ शुक्खे तलिदे हु मरी ।

भत्ते अ हेमन्तिअलत्तिशिन्दे लीणं अ वेले ण हु होदि पूदी ॥ ५१ ॥

शोश्नकं भणेशि लक्ष्मकं भणेशि । तथा भणेशि जवा हगे अत्तगकेलिकाए

पाशादवालमकवोदवालिआए उवरिदु शुणाभि । अन्यथा यदि भणेशि ता

१ कवालपविट्टकवित्थगुहिसं विअ मस्तअं दे महमडादइसम् । [ ओरे दुग्धदुक

भणिप्यसि मम वचनेन त दरिद्रचारदत्तम्—एषा समुपर्णा सहिरण्या नवनाटक-

दर्शनोत्थिता सूनगरिष वपन्तसेना नाम भणिकान्तरिका कामदेवायतनोपानात्यभृति

१ स्वामनुरक्तास्माभिर्वरणाकारानुनीयमाना तत्र गेह प्रविष्टा । तद्यदि मम हस्ते स्वयमेव

प्रस्थाप्यैता समरयसि तत्रोऽविकरणे व्यवहारं विना लघु निर्यातयतस्तत्र मयानुबद्धा

श्रीभिर्भविष्यति । अध्वानियानयतो भणान्तिऋ वैर भविष्यति । अपि च प्रेक्षस्व

१ कूप्पाण्डी गोदयलिमवुन्ता शाकं च शुक्कं तलिन खलु मासम् ।

भक्त च हेमन्तिऋत्तिमिद्ध लीनाया च वेलाया न खलु भवति पूति ॥

शोभनं भणिप्यसि स्रक्पट भणिप्यसि । तथा भणिप्यसि यथाहमस्मकीपाया माताद-

१२ कालामकपोतगलिकारामपमिष्टे, शुणोमि । अन्यथा यदि भणसि तदा करारपविट्टक-

पित्थगुलिकमिव मस्तस्ते महमडाविष्यामि । ]

विदूषकः—भणिस्सम् । [ भणिष्यामि । ]

१५ शकार—( ग्ववार्यं ) चेहे गहे शब्दकं जेव भावे । [ चेट मतः सत्यमेव भावः । ]

चेटः—अय इ । [ अथ किम् । ]

शकार— ता शिग्घं अवहमम्ह । [ तच्छ्रीममपकमारः । ]

A pumpkin with [ its ] stalk besmeared with cow-dung, and a dried vegetable, fried flesh to be sure, and boiled rice cooked during nights in the cold season—these surely do not become putrid even after the lapse of time \* ( 51 )

You shall say [ this ] well, shall say craftily, shall say [ this ] in such a way that I seated on the small dove-cot end of my own palace, should hear [ it ], if you say otherwise, then I shall [ simply ] smash down your head, like a round Kapittha fruit caught between [ lit. entering ] the panels [ of a door ]

Vidūṣaka<sup>1</sup>—I shall say [ it ]

Sākāra<sup>2</sup>—( Aside ) Ceta, is Bhāva indeed really gone ?

Ceta—Just so

Sākāra—Then, let us depart quickly

चेष्टः—ता गणहडु भट्टके अशिम् । [ तद्गुह्यतु भट्टाकोऽभिम् । ] १८

शकारः—तव ज्जेव हस्ते चिट्ठु । [ तवैव हस्ते तिष्ठतु । ]

चेष्टः—एसे भट्टालके । गणहडु ण भट्टके अशिम् । [ एष भट्टारक । गृह्णात्वेनं भट्टाकोऽभिम् । ] २१

शकारः—( विभीतिं गृहीत्वा )

जिह्वामूले मूलकपेक्षिवर्णं खन्धेण घेत्तूण अ कोशमुत्तम् ।

कुक्कोहि कुक्कोहि अ वुक्कअन्ते जघा शिआले शलणं पलामि ॥ ५२ ॥

[ निर्वल्ल मूलकपेक्षिवर्णं खन्धेन गृहीत्वा च कोशमुत्तम् ।

कुक्कुरैः कुक्कुरीभिश्च बुक्क्यमानो यथा भृगालः शरणं प्रयामि ॥ ]

( परिष्म्य निष्क्रान्तो ) ३

विदूषकः—भोदि रदणिए ण वस्तु दे अअं अवमाणो तत्तभवदो चारुदत्तसस जिवेदहद्वो । दोगगच्चपीडिअस्स मण्णे दिउणदरा पीडा हुविस्सदि । [ भवति रदनिके न खलु तेऽयमप्रमानस्त्रभवन्न्धारुदत्तस्य निवेदयितव्यः । दीर्गान्परीडितस्य ह मन्ये द्विगुणता पीडा भवेप्यति । ]

रदनिका—अज्ज मित्तेअ रदणिआ वस्तु अहं संजदमुही । [ आर्य मैत्रेय रदनिका खल्वहं संपन्नमुखी । ] ५

विदूषकः—एवं एजेदम् । [ एव त्विदम् । ]

Ceṭṭa :—Then, let [ my ] master take [ this ] sword.

Śakāra :—Let [ it ] remain in your hand itself.

Ceṭṭa :—Here [ it is ], master Let [ my ] master take this sword.

Śakāra :—( Taking it the wrong way )

Bearing [ or, holding ] on the shoulder [ this sword ] without the covering, having the colour of the radish-skin and sleeping [ or, resting ] in the sheath, I go off to [ my ] abode, like a jackal [ when ] being barked at by dogs and bitches. ( 52 )

[ Moving about, exeunt both ]

Vidūṣaka :—Worthy Radanikā, this insult to you must surely be not communicated to the noble Cāradatta; I think [ thereby ] there would be two-fold [ or, additional ] pain [ to him already ] harassed by penury [ or, misfortune ].

Radanikā :—Noble Maitreya, surely I am Radanikā [ possessed of teeth that are clenched ] with [ my ] lips sealed [ lit. mouth closed ].

Vidūṣaka :—Thus indeed [ be ] it.

१२ चारुदत्तः—(वरुन्तसेनामुदिश्य) रदनिके मारुतामिटापी प्रदोषसमयेऽ-  
तार्तो रोहसेनः । ततः प्रवेक्ष्यतामभ्यन्तरमयम् । अनेन प्रावारकेण छाद्येनम् ।  
(इति प्रावारकं प्रपच्छति )

१५ वसन्तसेना—(स्वात्म) कथं परिअणोत्ति मं अवगच्छदि । (प्रावारकं  
गृहीन्वा समाप्राप्य च स्वात् सस्यन्) अम्हहे जादीकुसुमवासिदो प्रावारओ ।  
अणुदासीणं से जजेच्चण पडिभासेदि । [कथं परिजन इति मामवगच्छति ।  
...आअयं जार्त्तकुसुमवाग्निं प्रावारकः । अनुदासीनमस्य योवनं प्रतिभासते । ]  
१८ (अपवारितकेन प्रावृणोति )

चारुदत्त—तु रदनिके रोहसेनं गृहीत्वाभ्यन्तरं प्रविश ।  
वसन्तसेना—(स्वगतम्) मन्दभाइणी क्खु अहं तुम्हे अब्भन्तरहस ।  
२१ [मन्दभागिनी खन्वह त्वाभ्यन्तरस्य । ]

चारुदत्त—तु रदनिके प्रतिवचनमपि नास्ति । कष्टम् ।  
यदा तु भाग्यक्षयपिहितानां वृक्षां नरः कृतान्तोपहितानां प्रपद्यते ।  
तदास्य मित्राण्यपि यान्त्यामित्रतां चिरानुरक्तोऽपि विरज्यते जनः ॥ ५३ ॥

Cārudatta —(Addressing Vasantasena) Radanikā, Rohasena who likes [to enjoy] the breeze [is likely] to suffer from cold of the evening time so, let him be brought inside. Cover him up with this mantle [Hands over the mantle]

Vasantasenā —(To herself) What, he takes me to be [his] servant (Taking the mantle and smelling it, to herself, longingly) Ah! The mantle is made fragrant with the jasmine flowers, His youth appears to be not indifferent [to sensual pleasures].

[Covers herself in a manner so as not to be observed by others]

Cārudatta —I say, Radanikā, taking Rohasena [with you] enter the inner [apartment]

Vasantasenā —(To herself) I am indeed [too] unfortunate to [enter] your inner [apartment, also to gain your love]

Cārudatta —I say, Radanikā, there is not even a word in reply [from you] Alas!

When again a man attains to a state brought on by Fate and distressing owing to the loss [or, decay] of fortune, then even his friends become [his] enemies and even persons long and deeply attached [to him] become void of affection [or, indifferent]

(रदनिकामुपसृत्य) विदूषक — भो इअ सा रदणिआ । [ भो इय सा रदनिका । ]

चारुदत्त — इय सा रदनिका । इयमपरा का ।

अविज्ञातावसक्तेन दूषिता मम वाससा ।

वसन्तसेना — ( स्वगतम् ) ण भूसिदा । [ ननु भूषिता । ]

चारुदत्त —

छादिता शरदभ्रेष्व चन्द्रलेखिव दृश्यते ॥ ५४ ॥

अथवा न युक्त परकलत्रदर्शनम् ।

विदूषक — भो अल परकलत्रदृशणसङ्काए । एसा वसन्तसेणा कामदेवा  
वदणुज्जाणादो पहुदि भवन्तमणुरत्ता । [ भो. अल परकलत्रदर्शनशङ्कया । एसा  
वसन्तसेना कामदेवापतनोपानात्प्रभृति भवन्नमनुरक्ता । ]

चारुदत्त — इय वसन्तसेना । ( स्वगतम् )

यया मे जनित काम क्षीणे विभवविस्तरे ।

क्रोध कुपुरुषस्येव स्वगाभ्रेष्वेव सीदति ॥ ५५ ॥

विदूषक — भो वअस्स एसो वसु ताअसालो भणादि । [ भो वयस्य एष  
खलु राजश्यालो भणति । ]

( *Pushing forward Radanikā* ) *Vidusaka* — Oh, here [ is ] that  
*Radanikā*

*Carudatta* — Here [ is ] that *Radanika* ? [ Then ] who [ is ]  
this another ?

Contaminated by my garment brought into contact [ with  
her ] unconsciously,

*Vasantasena* — ( *To herself* ) I say, adorned [ not con-  
taminated ]

*Carudatta* — [ she ] appears like a digit of the moon  
screened by an autumnal cloud ( 54 )

Or, it [ is ] not proper to look at another's wife

*Vidūṣaka* — Oh, away with the fear about looking at  
another's wife This [ is ] *Vasantasena* deeply attached to you  
since [ she saw you in ] the garden of the *Kāmadeva* temple

*Cārudatta* — This [ is ] *Vasantasena* ( *To himself* )

the love inspired in me by whom, when [ my ] large fortune  
has declined, lies low in my body itself [ lit limbs ], like the  
wrath of an impotent person ( 55 )

*Vidūṣaka* — O friend here indeed the king's brother in-  
law says—

३ चारुदत्तः—दिम् ।

विदूषक—एसा ससुवण्णा सहिलण्णा णवणाहअदंसणुडिदा सुत्तधादि  
व्व वसन्तसेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं  
६ अणुलत्ता अम्हेहि वलक्कालाणुणीअमाणो तुह गेहं पविट्ठा । [ एण ससुवर्णा सहि-  
रण्णा नवनाटकवर्गनोत्थिता सूय मरीच वसन्तसेना नाम गणिकादारिका कामदेवाय-  
नोयानात्प्रभृति त्वामनुरुक्तास्माभिर्वलात्काणुनीयमाना तत्र गेहं प्रविष्टा । ]

१ वसन्तसेना—(स्वगतम्) वलक्कालाणुणीअमाणोति जं सच्चम् अलंकि-  
दमिह एद्रेहिं अम्परेहि । [ वलात्काणुनीयमानेति यत्सत्यम् अलंकितास्येतिरक्षीः ।

विदूषक.—ता जइ मम हत्ये सअं जेव पट्टाविअ एणं समप्पेसि तद्दो

१२ अधिअटणे ववहाल विणा ल्हं णिज्जाइमाणाह तव मए अणुवद्धा पीदी हुवि-  
स्सदि । अण्णधा मलणन्तिके वेले हुविस्सदि । [ तवदि मम हस्ते स्वयमेव प्रस्था-  
प्येना समर्पयसि ततोऽपिरुणे व्यवहारं विना लघुं निर्यातयतस्तव मयानुवद्धा प्रीति-

१५ भ्रमिष्यति । अन्यथा मरणान्तिके वेदे भविष्यति । ]

चारुदत्त—(सावसम्) अज्ञोऽसौ । (स्वगतम्) अये कथं देवतोपस्था-  
नयोग्या सुवतिरियम् । तेन एल्लु तस्यां वेलायाम्

Cārudatta —What?

Vidūśaka —'This courtesan-girl by name Vasantasenā, [decked] with gold [ornaments], with aurum [ornaments], like the wife of the Sutrādharma ready for the exhibition of a new play, deeply attached to you since [you were seen in] the garden of the Kāmadēva temple, has entered your house, while being propitiated by us with force

Vasantasenā —(To herself) 'Being propitiated by us with force'—Surely, I am flattered [lit adorned] by these words [lit syllables]!

Vidūśaka —So, if you, on your own, having sent [her] away would deliver her in my hands, then of you quickly restoring [her] without any judicial proceedings in a court of law, there would be continued love with me, on the other hand, [of you] not restoring [her] there would be enmity terminating [only] at death'

Cārudatta —(With contempt) He [is] unwise (To himself). Aye, how! This young lady [is] fit to be waited upon like a goddess. Hence indeed at that time,



प्रविश गृहमिति प्रतोद्यमाना न चलति भाग्यकृतां दशामवेक्ष्य ।

पुरुषपरिचयेन च प्रगल्भ न वदति यद्यपि भापते वहनि ॥ ५६ ॥

( प्रकाशम् ) भवति वसन्तसेने अनेनाविज्ञानादपरिज्ञातपरिजनोपचारेणा पराद्धोऽस्मि । शिरसा भवतीमनुनयामि ।

वसन्तसेना—एदिणा अणुचिदभूमियारोहणेण अवरज्ज्ञा अज्ज ३ सीसेण पणमिअ पसादेमि । [ एतेनानुचितभूमिकारोहणेनापर्यह्यार्थं शीर्षणं प्रणम्य प्रसादयामि । ]

विदूषक—भो दुवेवि तुम्हे सुखं पणमिअ कल्मकेदारा अण्णोण्ण सीसेण सीस समाअदा । अहं पि इमिणा करहजाणुसरिसेण सीसेण दुवेवि तुम्हे पसादेमि । [ भो दावपि युवा सुखं प्रणम्य कल्मकेदारावन्वोन्यं शीर्षणं शीर्षं समागतौ । अहमभ्यमुना करभजानुसङ्घेन शीर्षेण दावपि युवा प्रसादयामि । ] ( इत्युत्तिष्ठति ) १

चारुदत्त—भवतु । तिष्ठतु प्रणय ।

वसन्तसेना—( स्वगतम् ) चदुरो मधुरो अ अअ उवण्णासो । ण जुत्त अज्ज एरिसेण इय आअदाए मए पहिवसिदुम् । भोडु । एवं दाव भणित्थम् १३

[ though ] urged on with [ the words ] ' enter the house ', she moved not bearing in mind the state produced by Fate. And although she could talk boldly a lot owing to [ her ] familiarity with males, she did not speak [ a word ] ( 56 )

( Aloud ) Lady Vasantasenā, I have unwittingly committed an offence by this treatment [ of you ] as a servant, not recognising [ you ] I apologise to your ladyship [ saluting you ] with [ my ] head

Vasantasena —I, offending [ you ] by [ my ] intrusion on a place [ or, playing a role ] undeserved [ by me ] propitiate [ you ] the noble one, saluting with [ my ] head.

Vidūśaka —Oh both of you even, bowing down happily [ or, comfortably ] have met each other, head to head [ like two adjoining ] meadows of paddy. I too, with this [ my ] head resembling the knee of a young camel, would [ now ] be propitiating even both of you [ Gets up ]

Carudatta —Very well let the formality be dropped

Vasantasena —( To herself ) This [ is ] an ingenious and charming introduction. It [ is ] not proper for me who have come here in such [ circumstances ] to stay on to-day. Well, I

( प्रकाशम् ) अज्ज जइ एव्वं अहं अज्जस्स अणुग्गेज्जा ता इच्छे अहं इमं  
अलंकारं अज्जस्स मेहे निमित्तमिदुम् । अलंकारस्म निमित्तं एदे पाश  
-१५ अणुसरन्ति । [ चतुरो मयुराचार्यमुपन्यासः । न युक्तमवेदृशेनेहागतया मया प्रतिवस्तुम्  
भवतु । एव तावद्गणिस्यामि । आर्यं यथेवमहमार्यस्यानुग्राह्या तदिच्छाम्यहमिममलंकार-  
करमार्यस्य मेहे निमित्तम् । अन्तरस्म निमित्तमेते पापा अनुसरन्ति । ]

१८ चारुदत्त — अयोग्यं मेद्रं न्यासस्य गृहम् ।

वसन्तसेना — अज्ज अलीअम् । पुरुसेसु णात्ता निविसविअन्ति ण  
उण्ण मेहेसु । [ आर्यं अलीकम् । पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गेषु । ]

२१ चारुदत्त — मन्त्रेय गृह्यतामयमलंकारः ।

वसन्तसेना — अणुग्गहिदम्भिह । [ अनुगृहीतास्मि । ] ( इत्यलंकारमर्पयति )

विदूषकः — ( गृहीत्वा ) सोत्थि भोदीप । [ स्वस्ति भवत्यै । ]

२२ चारुदत्त — धिङ् मूर्खं न्यासः सन्वयम् ।

विदूषक — ( अप्रकार्यं ) जइ एव्वं ता चोरेहिं हरिज्जउ [ यथेव तदा  
चापह्विताम् ]

२७ चारुदत्तः — मन्त्रिणैव कालेन

shall just say thus—( *Aloud* ) Noble one, if I am thus fit to be  
favoured by the noble one, then I wish to keep this bunch of  
ornaments as deposit in the house of the noble one For the  
sake of the ornaments, do these wicked [ or, sinful ] fellows  
follow [ me ]

Cārudatta :—This house [ is ] unfit for a deposit [ to be  
kept in ]

Vasantasenā :—Noble one, [ this is ] untrue Deposits are  
entrusted to persons, not again to houses.

Cārudatta :—Maitreya, take these ornaments.

Vasantasenā :—I am favoured [ or, obliged to you ]

[ *Hands over the ornaments*

Vidūṣaka :—( *Taking them* ) Welfare to your ladyship !

Cārudatta :—Fie, fool, this [ is ] indeed [ but ] a deposit !

Vidūṣaka :—( *Aside* ) If so, then, let the thieves take away—

•Cārudatta :—In a short time indeed—

विद्रूपक—एसो से अम्हाण विग्णासो । [ एयोऽस्या अस्माक विन्यास । ]

चारुदत्त—निर्यातयिष्ये ।

वसन्तसेना—अज्ज इच्छे अहम् इमिणा अज्जेण अणुगच्छिज्जन्ती ३०  
सक गेह गन्तुम् । [ आर्य इच्छाम्यहम् अनेनार्येणानुगम्यमाना स्वक गेह  
गन्तुम् । ]

चारुदत्त—मैत्रेय अनुगच्छ तत्रभवताम् ।

३१

विद्रूपक—तुम ज्जेव एद् कलहसगामिणीं अणुगच्छन्ता राअहसो विअ  
सोहासि । अह उण बन्धणो जहिं तहिं जणेहि चउप्पहोवणीदो उवहारो कुक्कुरेहिं  
विअ सज्जमाणो विवज्जिस्सम् । [ त्वमेवैता कलहसगामिनीमनुगच्छन् राजहस इव ३६  
शोभते । अह पुनर्नाह्णो यत्र तत्र जनेभ्वतुप्पयोपनीत उपहार कुक्कुरेवि स्वाध-  
मानो विपत्ते । ]

चारुदत्त—एव भवतु । स्वयमेवानुगच्छामि तत्रभवतीम् । तद्राजमार्गं ३९  
विद्वांसयोग्या प्रज्वालन्ता प्रदीपिका ।

विद्रूपक—वहूमाणअ पज्जालेहि पदीविआओ । [ वर्धमानक प्रज्वाल्य  
प्रदीपिका । ]

४२

Vidūsaka —This her deposit entrusted to us

Carudatta —I shall return [ it ]

Vasantasena —Noble one I wish to go to my own house,  
being accompanied by this gentleman

Carudatta —Maitreya accompany [ or follow ] her  
ladyship

Vidūsaka —You alone accompanying this [ lady ] walking  
[ gracefully ] like a Kalahans, would shine forth [ that is, look  
charming ] like a royal swan. I again a Brahmana would  
fare badly, being harassed ( *khadyamana* ) by people here and  
there, like an offering placed in a [ public ] square being  
devoured by the dogs !

Cārudatta —Be it so. I myself shall accompany her  
ladyship. Let then the torches be made to blaze forth [ so as to  
be ] fit for [ inspiring ] confidence [ for movement ] on the  
king's highway

Vidūsaka —Vardhamanaka, light up the torches

चेष्टः—(जनान्तिकम्) अले तेलेण विणा पदीविआओ पञ्जालीअन्ति ।  
[ ओ तैलेन विना प्रदीपिकाः प्रज्वाल्यन्ते । ]

३५ विदूषकः—( जनान्तिकम् ) हीं ताओ वस्तु अम्हाणं पदीविआओ अव-  
माणिदनिद्धणकामुआ विअ गणिआ जिस्सिणोहाओ दाणिं संवुत्ता । [ आश्चर्यम्  
ना, खल्वस्माक प्रदीपिका अपमानितनिर्धनकामुका इव गणिका निःश्रेया इदानीं  
४८ संवृत्ताः । ]

चारुदत्त —मैत्रेय भवतु । कृतं प्रदीपिकाभिः । पश्य

उदयाते हि शशाङ्कः कामिनीगण्डपाण्डु-

र्यह्यणपरिधारे राजमार्गप्रदीपः ।

तिमिरनिकरमध्ये रश्मयो यस्य गौराः

स्रुतज्जल इव पङ्के क्षीरधाराः पतन्ति ॥ ५७ ॥

( सानुगम् ) भवति वसन्तसेने इदं भवत्या गृहम् । प्रविशतु भवती ।  
( वसन्तसेना सानुगमवलोकयन्ती निष्क्रान्ता )

३ चारुदत्त —वयस्य गता वसन्तसेना । तदेहि । गृहमेव गच्छावः ।

Ceṣṭa :—( *Aside* ) Aye, are the torches to be lighted up without oil ?

Vidūṣaka —( *Aside* ) Ah, those our torches indeed have now become void of oil, like courtesans [ who become ] void of affection, insulting [ their ] penniless lovers.

Cārudatta —Maitreya, that would do No need of torches. See—

[ Here ] rises up indeed the moon, pale-white like the cheeks of a woman in love, having for the retinue clusters of stars [ lit planets ], the big ( *pra* ) lamp on the king's highway,— whose white rays fall in the midst of the mass of darkness, like streams of milk on [ a mass of ] mud with the water oozed out. ( 57 )

( *Affectionately* ) Lady Vasantasenā, here [ is ] your ladyship's house Let your ladyship enter [ it ]

[ Vasantasenā, looking on affectionately, exit ]

Cārudatta —Friend, gone [ is ] Vasantasenā So, come on. Let us just go home

राजमार्गो हि शून्योऽयं राक्षिण संचरन्ति च ।  
यत्रना परिहर्तव्या बहुदोषा हि शर्वरी ॥ ५८ ॥

परिक्रम्य ) इदं च सुवर्णभाण्ड रक्षितव्य त्वया रात्रौ वर्धमानकेनापि दिवा ।

विदूषक — जघा भव आणवेदि । [यथा भवानाज्ञापयति ।] (इति निष्कान्तो)

इति अलकारन्यासो नाम प्रथमोऽङ्क ।

३

This king's highway [ is ] indeed [ now ] deserted, and the guards are patrolling, deceit [ or, treacherous handling by rogues ] ought to be avoided, for, night [ is ] full of [ that is, associated with ] mis-adventures. ( 58 )

( *Moving about* ) And this bunch of gold ornaments should be guarded by you at night, and by Vardhamanaka too, by day.

Viḍūṣaka — As you command.

[ *Exeunt both*

*Here ends the First Act called 'Alamkāranīyāsa' (the deposit of the ornaments)*

## द्वितीयोऽङ्क

( प्रविश्य ) चेटी—अताए अज्जवासआस सदेसेण पेसिदग्धि । ता जाव एविसिअ अज्जआसआस गच्छामि । ( परिक्रम्यावलोक्य च ) एसा अज्जआ  
 ३ हिअएण किपि आलिङ्गन्ती चिट्ठदि । ता जाव उपसमामि । [ मानार्थात्कास  
 सदेसेण प्रेषितास्मि । तदा प्रविचार्योत्काशं गच्छामि । एषायां हृदयेन किमप्या  
 लिखन्ती िशति । तदावदुपसमानि । ]

( ततः प्रविश्यासनस्या सौत्कण्यं वसन्तसेना मदनिका च )

वसन्तसेना—हइ तदो तदो । [ चेति ततस्तन । ]

चेटी—अ जए ण किपि मन्तेसि । किं तदो तदो । [ आर्ये न किमपि  
 ५ मन्त्रपसे । किं ततस्तन । ]

वसन्तसेना—किं मर मणिदग् । [ किं मया भणितम् । ]

चेटी—तग तदो चि । [ ततस्तत इति । ]

१२ वसन्तसेना—( समुपेपम् ) आ एवम् । [ आ एवम् । ]

( उपमृत्य ) प्रथमा चेटी—अज्जए असा आदिसदि—एहादा भविअ  
 देवद्वाण पूअ ण वत्तेहि चि । [ आर्ये मानादिनि—आता भूत्वा देवतानां इजा  
 १५ निर्वृतय इति ]

## ACT II

( *E tery* ) Ceti —I have been sent with a message to [ my ]  
 mistress by [ her ] mother. So having just entered [ the apart-  
 ment ] I shall go to the mistress. ( *Moving about a while beholding* )  
 Here is [ lit. stands ] the mistress meditating upon [ lit. drawing ]  
 something or other in [ her ] heart. I shall just go near

( *Then enter Vasantasena occupying a seat and love-sick and Madanikā* )

Vasantasena —Ceti what next ?

Ceti —Madam you are not conversing about anything  
 What [ do you mean by saying ] What next ?

Vasantasena —What was said by me ?

Ceti — What next ?

Vasantasena — *With the knitting of the eye-brows* ) Ah!  
 Thu-

( *Approaching* ) First Ceti —Madam Mother directs—  
 'Perform the worship of the deities [after] having taken a bath.'

वसन्तसेना—हञ्जे विष्णवेहि अत्तम्—अज्ज ण ण्हाइस्सम् । ता वम्हणो ज्जेव पूअ णिव्वत्तेदु त्ति । [ चेदि विज्ञापय मातरम्—अद्य न छास्यामि । तद्वाद्यण एव पूजा निर्वर्नयतु इति । ] १८

चेटी—ज अज्जआ आणवेदि । [ यदार्याज्ञापयति । ] (इति निष्क्रान्ता)

मदनिका—अज्जण सिणेहा पुच्छदि ण पुरोभाइदु । ता किं ण्णेदम् ।

[ आय भ्रह्म पृच्छति न पुरोभागिता । तत्किं न्विदम् । ] २१

वसन्तसेना—मदणिए केरिसि म पेम्पसि । [मदनिके कीडरी मा प्रक्षसे ।]

मदनिका—अज्जआए सुण्णहिअअत्तणेण जाणामि हिअअगद कपि अज्जआ अहिअसदि त्ति । [ आर्याया गून्यद्दयत्वेन जानामि हृदयगत कमप्या याभिलषतीति । ] २२

वसन्तसेना—सुदु तुए जाणिदम् । परहिअअग्गहणपण्डिआ मदणिआ वसु तुमम् । [ सुदु त्वया ज्ञातम् । परहृदयग्रहणपण्डिता मदनिका खलु त्वम् । ] २७

मदनिका—पिअ मे पिअम् । कामो वसु णाम एसो भअव । अणुगहिदो महूसवो तरुणजणस्स । ता कधेदु अज्जआ किं राआ राअवल्लहो वा सेवीअदि । [ मिय मे मियम् । काम खलु नमैप भगवाम् । अनुगृहीतो महोत्सवस्तरुणजनस्य । तत्कथयत्वार्या किं राजा राजवल्लभो वा सेव्यते । ] ३०

Vasantasena —Ceti respectfully tell [ or say to ] mother—  
'I shall not bathe to-day So let the Brahmana [priest] himself perform the worship'

Ceti —As Madam commands [Exit

Madanika —Madam, {my} affection {for you} does {make me} ask and no over forward [or fault finding] nature—So, what possibly [does all] this [mean]?

Vasantasena —Madanikā what do you see me like?

Madanika —By the absent mindedness of Madam, I know [or, infer] that Madam has been in love with some one occupying [her] heart

Vasantasenā —Rightly [or, well] have you known! You [are] indeed Madanika expert in grasping [that is comprehending] the hearts [or, minds] of others!

Madanika —Very agreeable to me very agreeable [is this news] It [is] indeed for the matter of that, this divine Kama [who has done this], [now] has been sanctioned [or, favoured] a great festive occasion for the young people! So, let

यसन्तसेना—हजे रमिदुमिच्छामि ण सेविदुम् । [ चेदि रन्तुमिच्छामि

३३ न सेवितुम् । ]

मदनिका—विज्जाविसेसालंकिदो किं कोवि बम्हणजुआ कामीअदि ।

[ वियाविशेपालकृतः किं कोऽपि ब्राह्मणयुवा काम्यते । ]

३६ यसन्तसेना—पूजणीओ मे बम्हणजणो । [ पूजनीयो मे ब्राह्मणजनः । ]

३८ मदनिका—किं अणेअणअराहिगमणजणिद्विहवावित्थारो वाणिअजुआ वा कामीअदि । [ किमनेकनगराभिमनजनितविभवविस्तारो वाणिजयुवा वा काम्यते । ]

४० यसन्तसेना—हजे उवारूटसिणेहं पि पणइजणं परिच्चइअ देसन्तर-  
गमणेण वाणिअजणो महन्त विओअजं दुक्खं उप्पादेदि । [ चेदि उपारूटसिणेहमपि  
प्रणयिजन परित्यज्य देशान्तरगमनेन वाणिजजनो महदियोगजं दुःखमुत्पादयति । ]

४२ मदनिका—अज्जए ण राआ ण राअदुल्लो ण बम्हणो ण वाणि-  
अजणो । ता को दाणि सो भट्टिदारिआए कामीअदि । [ आर्ये न राजा न राज-  
बल्लभः न ब्राह्मणः न वाणिजजनः । तत्क इदानीं स भर्तृदारिकया काम्यते । ]

४४ यसन्तसेना—हजे तुमं मए सह कामदेवाअदुमुज्जाणं गदा आसि ।  
[ चेदि त्वं मया सह कामदेवायतनोपानं गतासी । ]

Madam tell [ me ]—who is being pursued, a king, or a king's favourite ?

Vasantasenā —Cetī, I wish to enjoy, not to serve

Madanikā —Is it some Brāhmana youth adorned with deep learning, who is loved ?

Vasantasena.—Brāhmana folk [are] worthy of being worshipped in my eyes [let for me]

Madanika —Is it a merchant-youth then who is loved, who has created ample fortune [for himself] by visiting many cities ?

Vasantasenā —Cetī, the merchant-folk, abandoning [their] beloved persons though [their] affection is fully grown, create intense grief due to separation by going to other countries !

Madanikā —Madam, neither a king, nor a king's favourite, nor a Brāhmana, nor [one of] the merchant-class ! Then, who [is it] now that is loved by [my] mistress ?

Vasantasena —Cetī, you had gone with me to the garden of the Kāmadeva temple ?



मदनिका—अज्जए गदम्हि । [ आर्ये गतास्मि । ]

वसन्तसेना—तह वि म उदासीणा विअ पुच्छसि । [ तथापि मामु ४८  
दासीनेव पृच्छसि । ]

मदनिका—जाणिदम् । किं सो ज्जेव जेण अज्जआ सरणाअदा अम्भु-  
ववण्णा । [ ज्ञातम् । किं म एव येनार्या शरणागताभ्युपपन्ना । ] ५१

वसन्तसेना—किणामहेआ वसु सो । [ किं नामधेय खलु स । ]

मदनिका—सो वसु सट्ठिचत्तर पड्डिवसादि । [ स खलु श्रेष्ठिचत्तरे प्रतिपसति । ]

वसन्तसेना—अइ णाम से पुच्छिदासि । [ अयि नामास्य पृथासि । ] ५२

मदनिका—सो वसु अज्जए सुगहीदणामहेओ अज्जचारुदत्तो णाम ।

[ स खलु आर्ये सुगृहीतनामधेय आयचारुदत्तो नाम । ]

वसन्तसेना—( सहर्षम् ) साहु मइणिए साहु । सुट्ठु तुए जाणिदम् । ५३

[ साधु मदनिके साधु । सुपु त्वया ज्ञातम् । ]

मदनिका—( स्वगतम् ) एव्व दाव । ( प्रकाशम् ) अज्जए दलिहो वसु

सो सुणीअदि । [ एव तावन् । आर्ये दद्वि खलु स भ्रूयते । ] ६०

वसन्तसेना—अदो ज्जेव कामीअदि । दलिहपुरिससकन्तमणा वसु

गणिआ रोए अवअणीआ भोदि । [ अत एव काम्यते । दद्विपुरुषसकान्तमना

खलु गणिका लोकेऽवचनीया भवति । ] ६३

*Madanika* —I had gone Madam

*Vasantasena* —And still, you ask me as though [ quite ]  
indifferent [ or, unobservant ] ?

*Madanika* —{ Now } I know What [ is he ] the same by  
whom was Madam approaching for [ his ] protection favoured  
[ lit accepted ] ?

*Vasantasena* —What indeed is his name ?

*Madanika* —He indeed lives in the Merchant-square

*Vasantasena* —Aye you had been asked his name !

*Madanika* —He [ is ] indeed Madam, called the noble  
Carudatta of auspiciously invoked name

*Vasantasena* —( *With joy* ) Good ! Madanika ! Good !  
You have rightly known !

*Madanika* —( *To herself* ) [ I shall ] just [ say ] thus ( *Aloud* )  
Madam he is reported to be indeed poor

*Vasantasena* —For that very reason [ lit hence indeed ]  
is he loved A courtesan with [ her ] heart [ lit mind ] gone

मदनिका—अज्जए कि हीणकुसुम सहआरपाद्व महुअरीओ उण  
सेवन्ति । [ आर्ये किं हीणकुसुम सहआरपाद्व मधुकर्य पुन सेवन्ते । ]

६६ वसन्तसेना—अदो ज्जेव ताओ महुअरीओ वुच्चन्ति । [ अत एव ता  
मधुकर्य उच्यन्ते । ]

मदनिका—अज्जए जं मो मणीसिदो ता कीस दाणि सहसा ण  
६९ अहिंसारीअदि । [ आर्ये यदि स ननीषितस्तन्किमर्थमिदानीं सहसा नाभिस्मायते । ]

वसन्तसेना—हध सहसा अहिंसारिअन्तो पच्चुअआरदुंभवट्दाए मा  
दाव जणो दुल्लभदमणो पणा भविस्सदि । [ चेति सहस्राभिस्सार्यमाण मत्पुपकार-  
७२ बुधैलतया मा नवत् जनो दुल्लभदशन पुनर्भविष्यति । ]

मदनिका—कि अदो ज्जेव सा अलकारओ तस्स हत्थे गिक्खित्तो ।  
[ किमत एव सोऽलकारस्स हस्ते निक्षिप्तः । ]

७५ वसन्तसेना—हअ सुट्ठु वे जाणिदम । [ चेति सुट्ठु त्वया ज्ञातम् । ]

( नेपथ्य ) अलं भट्टा दशसवण्णाह कुब्जु जूदकक पपलीणु पपलीणु ।  
ता गेण्ह गण्ह । चिह चिह । दूलात्पदिहो सि । [ अर महारु दशसुवर्णस्य रुद्धो  
७८ यूतर प्रपलायित प्रपलायित । तद्दहाण गृहाण । निष्ठ तिष्ठ । दूरा मवृथोऽसि । ]

over to a poor person would indeed be unblamable in the world  
[ that is by the people ]

Madanikā—Madam, do the female bees again wait  
upon a mango-tree, bereft of blossoms?

Vasantasena—For that very reason, are they called  
'honey makers [ not honey enjoyers ]

Madanika—Madam if he is longed for then, for what  
reason is he not now approached of your own accord, straight-  
away ( sahas )?

Vasantasena—Ceti being approached of my own accord  
straightaway, owing to [ his ] inability to oblige [ me ] in return,  
let it not be that [ that ] person would be difficult to see again.

Madanika—Was it for this very reason that those orna-  
ments were placed as a deposit in his hands?

Vasantasena—Ceti rightly have you known.

( Behind the curtain )—O Bhaṭṭaraka, the gambler detained  
for [ the sake of ] ten gold coins, is running away fast is running  
away fast! So hold [ him ] hold [ him ] Stop, stop! You can  
be seen [ even ] from a distance!

( प्रविश्यापटीत्यपेण सप्रात ) समाहक — हीमाणह । कष्टे एष जूदि  
अलभावे ।

णवन्धनमुक्त्वा ए विअ गद्हीए हा ताडिदो म्हि गद्हीए ।

अड्डलाअमुक्त्वा ए विअ शक्तीए घड्डको विअ घादिदो म्हि शक्तीए ॥१॥

लेखअवावडहिअअ शहिअ दट्टूण झत्ति प०मट्टे ।

एाण्ह मग्गणिवाडिदे क णु क्खु शलण पपज्ज ॥ २ ॥

ता जाव एद् शहिअजूदिअला अण्णश म अण्णशन्ति ताव हक्क  
विप्पविहिं पादेदि एद् अण्णदेउल पविअअ देवीमविइशम् । [ आश्वयम् । कष्ट  
एव घूतकरभाव ।

नवन्धनमुक्तयेव गद्म्या हा ताडितोऽस्मि गद्म्या । "

अड्डराजमुक्तयेव शक्या घटात्कच इव घातिनाऽस्मि शक्त्या ॥

लेखकपापुनहृदय समिद्धं वृष्टा झटिति प्रपद्ये ।

इदानीं मागनिपतितं कं नु खड्गं शरणं प्रपद्ये ॥

तथावरेतो समिद्धपुत्ररुद्रान्वनो मामन्वियत ताव ह विपरीताम्या पापभ्यामेतच्छू-  
न्यदेवकुलं प्रविश्य शश्विष्यामि । ] ( बहुविध नाट्यं क्व वा तथा स्थितं )

( ततः प्रविशति माथरा शतम्बरश्च )

( *Entering by tossing aside the curtain excited* ) Samvahaka —

Ab) Painful { is } this gambler's state

Alas! I have been kicked by the Gardabhi {die} as though  
by a she-ass let loose from the halter for the first time [or  
newly] I have been destroyed [that is completely ruined]  
by the Sakti {die} like Ghatotkaca by the Sakti [missile]  
hurled by Karna [the king of the Angas] (1)

Seeing the Sabhika [Keeper of the gambling house] with  
[his] heart engrossed in writing down [the score] I slipped  
away suddenly now having reached [lit fallen on] the road  
whom possibly shall I indeed approach for refuge? (2)

Now while these [two] the Sabhika and the Dyutakara  
[gambler] are searching elsewhere for me entering this empty  
temple with steps [taken] backwards I shall take the place of  
[the idol of] the goddesses [lit become the goddess]

[ *Gesticulating in various ways stands in that posture*  
( *Then enter Māthura and Dyutakara* )

माधुरः—अले भट्टा दशमुवर्णाह लुद्धु जूदकरु पपलीणु पपलीणु । ता

१२ गेण्ह गेण्ह । चिट्टु चिट्टु । इलात्पदिट्टोसि । [ अरे भट्टाएक दशमुवर्णस्य रुद्धो  
घृतकरः प्रपलापितः प्रपलापितः । तदृशाण मृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि । ]

घृतकरः—जइ वज्जसि पाआलं इन्दं शरणं च संपदं जासि ।

महिअं वाज्जिअ एक्कं रुद्धो वि ण रक्षित्तुं तरइ ॥ ३ ॥

[ यदि व्रजसि पातालमन्द शरणं च संपदं यासि ।

सभिः रक्षितैः रुद्धोऽपि न रक्षितुं तरसि ॥ ]

माधुरः—कहिं कहिं सुसहिअविप्पलम्मआ पलासि ले भअपलिगेविद्धुभा ।

पदे पदे समविसमं सलन्तआकुलं जमं अदिकसणं कलेन्तआ ॥४॥

[ स्र कुत्र सुसभिरुविपलम्भक पलायसे रे भयपरिवेपिताङ्गक । .

पद पदे समविपम स्तलन्तुल यतोऽतिकृष्ण कुर्वन् ॥ ]

घृतकर —(पद कीक्य) एसो वज्जदि । इअं पणट्ठा पदवी । [ एव व्रजति ।

इयं प्रपद्य पदवी । ]

माधुरः—(आलोक्य सवितर्कम्) अले विप्पदीधु पाडु । पटिमाशुण्ण देउलु ।

६ (विचिन्त्य) धुत्तु जूदकरु विप्पदीवेहिं पादेहिं देउलं पविट्ठो । [ अरे विपतीपो पादौ ।

प्रतिमाशून्य देरुत्तम् । .... पूर्ता घृतकरो विपतीपाम्या पादाम्या देवतुल मविष्टः । ]

Mathura —O Bhattaraka, the gambler detained for [the sake of] ten gold-coins, is running away fast, ■ running away fast! So, hold [him], hold [him] Stop, stop! You can be seen [even] from a distance'

Dyutakara —

[ Even ] if you now go to the Pātala [nether regions] or go to Indra [for the matter of that] for protection, barring the Sabhika alone, not even Rudra would manage to save [you]'

( 3 )

Mathura —

Where, where, are you running away, [O] you deceiver of the honest Sabhika, with [your] limbs shaking all round through fear, stumbling at every step on even and uneven ground, [and] completely (at) darkening [that is, disgracing], [your] family [and your] reputation!

( 4 )

Dyūtakara—( Beholding a foot-print ) Here he goes! Here is lost the track [or, line of foot prints]!

Māthura —( Observing, thoughtfully ) Aye, the [two sets of] steps [are taken] backwards, the temple [again is] without

द्यूतकर — न अणुसरेम्ह । [ ततोऽनुत्तावः । ]

माथुर — एवं भोडु । [ एव भवतु । ]

( उभौ नेवकुलप्रवेश निरूपयत । वृश्चान्योन्यं सज्ञाप्य )

द्यूतकर — इध कट्टमयी पटिमा । [ इध काष्ठमयी पटिमा । ]

माथुर — अले णह णह । शैल्पटिमा । ( इति बहुविधं चालयति । सज्ञाप्य )

च) एव भोडु । एहि । जूदु क्लिप्प । [ अरे न तलु न खलु । शल्पतिमा । एव

भवतु । एहि । दूनेन क्रीडाव । ] ( इति बहुविधं द्यूतं क्रीडति )

समाहक — ( द्यूतेच्छाविहारसवरणं यद्विभ्रं कृत्वा स्वगतम् ) अले

कत्ताशदे विण्णणअइश हलइ हडक मनुइशइग ।

दक्काशदे न्ण णडाधिउइअ पदमडुलज्जइअ ॥ ५ ॥

जाणामि ण कीलेश्श शुमेलुशिहलपडणगण्णिहं जूअम ।

तह वि डु के इलमडुले कत्ताशदे मण हलादि ॥ ६ ॥

[ अरे कत्ताशब्दो निर्माणकस्य हरति हृदयं मनुष्यस्य । ]

दक्काशब्द इव नाधिपस्य प्रप्रयज्यस्य ॥

any idol [ in it ] ( *Thinking* ) [ that ] rascal gambler has entered the temple with steps [ taken ] backwards

Dyūtakara — Then, let us follow [ the track ]

Māthura — Be it so.

[ Both jesticulate entering the temple, beholding and making signs to each other ]

Dyūtakara — What, [ is this ] a wooden idol ?

Mathura — Aye, not indeed not indeed ! [ [ it is ] a stone image ' ( *Shakes up in various ways and making a sign* ) Let that remain [ or, be it so ] Come on, let us have a game at gambling

[ *Indulges in a gambling game of various kinds* ]

Samvāhaka — ( *Suppressing in various ways the manifestations of the desire to gamble himself, to himself* ) Aye,

The ' Kattā ' noise [ of the dice ] attracts [ or, sways ] the heart of a penniless [ i.e. bereft of nanakas ] man like the ' Dhakkā ' noise, [ that ] of a king who has lost his kingdom ( 5 )

I know, I shall not [ ought not to ] play [ at dice ever again ] gambling resembles falling down from the peak of the Sumeru mountain Still [ this ] ' Katta ' noise sweet like [ the cooing of ] the Kokila captivates [ my ] heart ( 6 )

जानामि न वीडिष्यामि मुनेरुशिरारपतनसनिभ वृतम् ।  
तथापि खलु के किलमपु कनाशब्दो मनो हरति ॥ ]

द्यूतकर — मम पाठे मम पाठ [ मम पाठे मम पाठे । ]

माधुर — ण ह्य मम पाठ मम पाठ । [ न खलु । मम पाठे मम पाठे । ]

सवाहक — ( अन्यत सत्तोपसृत्य ) ण मम पाठे । [ ननु मम पाठे । ]

द्यूतकर — द्वे गाहे । [ अथ पुरुष । ]

माधुर — गहात्वा ) अले पदण्डा गहीदासि । पअच्छ त दशसुवणम् ।

[ ओ तुतदण्डम् गहीतासि । प्रयच्छ तदशसुवणम् । ]

सवाहक — अज्ज दइइशम् । [ अथ दास्यामि । ]

माधुर — अहुणा पअच्छ । [ अधुना प्रयच्छ । ]

सवाहक — दइइशम् । पशाद् कलहि । [ दास्यामि । प्रसार कुरु । ]

माधुर — अल ण सपद पअच्छ । [ ओ ननु सापत प्रयच्छ । ]

सवाहक — भेलु पडदि । [ शिर पतति । ] ( इति भूमौ पतति )

( उभौ बहुविधं ताडयत )

माधुर — एमु तुम ह्य ज्जेअरमण्डलीए वद्धासि । [ एष त्व खलु धृत

करमाख्या पद्धौऽपि । ]

Dyutakara — [The throw is] in my favour, in my favour !

Mathura — Not indeed in my favour in my favour !

Samvahaka — ( Suddenly approaching from one side ) I say, in my favour !

Dyutakara — Got [our] man

Mathura — ( Holding him ) Aye rascal [or defrauder] you are caught Give those ten suvarnas

Samvahaka — I shall give to-day

Mathura — Give now

Samvahaka — I shall give Do [me] favour

Mathura — Aye I say give just now

Samvahaka — [ My ] head is getting dizzy [ it falls ]

[ Falls down on the ground

[ Both beat him in various ways

Mathura — Here are you bound down by the [ conventions of ] Gamblers circle

सवाहक—(उत्थाय सविपादम्) कथं जूदिअलमण्डलीए वद्धो भिह ।  
ही एशे अम्हाण जूदिअलाण अलहणीए शमए । ता कुदो दइइशम् । [ कथं  
द्यूतकरमण्डल्या वद्धोऽस्मि । कथम् एयोऽस्माकं द्यूतकराणामउद्धनीयं समय । तस्मा २१  
त्कुतो दास्यामि । ]

माधुर—अले गण्डे कुलु कुल । [ अरे गण्डे कियता कियताम् । ]

सवाहक—एव्व कलेमि । ( द्यूतकरमुपसृश्य ) अद्ध ते देमि अद्ध मे २४  
मुच्चुडु । [ एव करोमि । अध तुम्य ददामि अर्धं मे मुच्चतु । ]

द्यूतकर—एव्व भेडु । [ एव भवतु । ]

सवाहक—( सभिरुमुगम्य ) अद्धइश गण्डे कलेमि । अद्ध पि मे २७  
अज्जा मुच्चुडु । [ अर्धस्य गण्डे करोमि । अधमपि मे आयां मुच्चतु । ]

माधुर—को दोसु । एव्व भेडु । [ का दोष । एव भवतु । ]

सवाहक—( प्रशंस्य ) अज्ज अद्धे तुर मुक्क । [ आर्य अर्धं त्वया मुक्कम् । ] ३०

माधुर—मुक्के । [ मुक्कम् । ]

सवाहक—( द्यूतकरं प्रति ) अद्धे तुए वि मुक्के । [ अर्धं त्वयापि मुक्कम् । ]

द्यूतकर—मुक्के । [ मुक्कम् । ] ३३

सवाहक—सपदं गमिइशम् । [ सपत्तं गमिष्यामि । ]

*Samvahaka* —( *Rising up with dejection* ) What have I  
been bound down by the Gamblers circle. Alas! This [is] a  
convention of us gamblers that cannot be transgressed! But  
from what shall I give?

*Mathura* —Aye give a pledge give

*Samvahaka* —I [shall] do so ( *Touching Dyutakara* ) I  
shall give you one half excuse me [the other] half

*Dyutakara* —Be it so

*Samvahaka* —( *Approaching Sabhika* ) I shall give a pledge  
for one half let the noble one excuse me just [the other] half!

*Mathura* —What harm? Be it so

*Samvahaka* —( *Aloud* ) Sir you have excused [me]  
one half?

*Mathura* —Excused!

*Samvahaka* —( *To Dyutakara* ) One half excused by you  
as well!

*Dyutakara* —Excused!

*Samvahaka* —Now I shall pack off [let go]

माथुर — पञ्च तं दशसुवर्णम् । कर्हि गच्छसि । [ प्रयच्छ तत् दश

३६ सुवर्णम् । कुत्र गच्छसि । ]

संवाहक — पेम्पध पेवराध भट्टालआ । हा सपदं ज्जेव एकाह अदे

गण्ठे क्खे अवटाह द्वे मुक्के । तहवि म अवल सपदं ज्जेव प्राग्दि । [ प्रेक्षध्व

३९ प्रेक्षध्व भट्टारका । ए माप्रतमेव एस्यापे गण्ड, कृत अपरस्यार्धं मुक्कम् । तथापि

मात्रबल माप्रतमेव च्चन । ]

माथुर ( गृहीत्वा ) धुत्तु माथुर अह णिउण्ण । एत्थ ण अहं धुत्ति-

४२ ज्जामि । ता पञ्च तत् पेदण्डआ सवर्णं सुवर्ण सपदम् । [ धूर्त, माथुरोऽहं निपुणः

अत्र नाह धृत्य । तत्रयच्छ तत् लुप्तदण्डक सर्वं सुवर्णं साप्रतम् । ]

संवाहक — कदां दइइसम् । [ कुतो दास्यामि । ]

माथुर — पितरं विक्रिणिअ पञ्च । [ पितरं विक्रीय प्रयच्छ । ]

संवाहक — कुदो मे पिदा । [ कुतो मे पिता । ]

माथुर — मातरं विक्रिणिअ पञ्च । [ मातरं विक्रीय प्रयच्छ । ]

संवाहक — कुदो मे मादा । [ कुतो मे माता । ]

माथुर — अप्पाणं विक्रिणिअ पञ्च । [ आत्मानं विक्रीय प्रयच्छ । ]

संवाहक — क्लेषं पशादम् । णेधं म हाजमग्गम् । [ कुरुत प्रसादम् । ]

५१ नयत मा गज्जमग्गम् । ]

Mathura — Give those ten suvarnas. Where are you going?

Samvāhaka — Look, gentlemen look! Ah! Just now, a pledge was given for one half to one [of these], one half was excused by the other. Still, he asks from me helpless, just at this moment.

Māthura — ( Holding him ) Rogue, I [am] Māthura clever [enough]. In this case I will not be taken in. So [stop all this nonsense] give all those [ten] suvarnas, now, [you] defrauder!

Samvāhaka — Whence shall I give?

Māthura — Give, on selling [your] father!

Samvāhaka — Whence a father to me?

Mathura — Give, on selling [your] mother!

Samvāhaka — Whence a mother to me?

Mathura — Give, on selling your own self.

Samvāhaka — Do [me] a favour. Take me to the king's highway.



माथुर — पसर । [ पसर । ]

सवाहक — एव्व भोडु । ( परिक्रामति ) अज्जा क्किणिघ म इमइश शहि  
अइश हत्यादो दशेहिं शुवण्णकेहिं । ( दुष्णु याकाश ) किं भणाध—किं कल ५४  
इशशशि ति । गेहे दे कम्मकले हुविइशम् । कथम् । अदइअ पडिवअण गद् ।  
भोडु एव्वम् । इम अण्ण भणदस्सम् । ( पुनस्तरेव पठति ) कथम् । एशे वि म  
अवधील्लिअ गद् । हा अज्जचारुदत्तस्स निहव विहाडिदे एश वड्ढामि मन्दमाए । ५७

[ एवं भवतु । आर्या क्रीणीध्व मामस्य भभिकस्य हस्ताइशभि सुवण्णै  
किं भणथ—किं करिष्यसि इति । गेहे ते कम्मकरो भविष्यामि । कथम् । अदत्त्वा  
प्रतिवचन गत । भवत्वेवम् । इममन्य भणिष्यामि । कथम् । एषाऽपि मामवधीर्य ६०  
गत । हा आर्यचारुदत्तस्य विभवे विपटिते एष वत मन्दमाग्य । ]

माथुर — ण देहि । [ ननु देहि । ]

सवाहक — कुदो दइइशम् । [ कुतो दास्यामि । ] ( इति पतति माथुर कपति ) ६१

सवाहक — अज्जा पल्लिसाअध पल्लिसाअध । [ आर्या परित्रायध्व परि  
त्रायध्वम् । ] ( ततः प्रविशति ददुरकः )

ददुरक — भो घत हि नाम पुठपस्यासिहासन रायम् । ६६

Mathura — Move on

Samvahaka — Be it so ( Moves about ) Gentlemen buy  
me off the hands of this Sabhika for ten suvarna\* ( Look ng up  
in the sky ) What do you say What would you do ? I shall  
be a menial servant in your house What? [ He has ] gone with  
out giving a reply All right [ or be it so ] I shall speak to this  
another ( Repeats the same again ) What? This one also is gone  
ignoring me! Alas! With the fortune of the noble Carudatta  
gone away, here am I luckless that I am faring thus

Mathura — I say give

Samvahaka — Whence shall I give? ( Falls down Mathura  
drags him )

Samvahaka — Help help gentlemen

( Then enter Da duraka )

Darduraka — Oh! Gambling [ is ] indeed to a man just a  
kingdom without a throne

न गणयति पराभवं कुतश्चिद्धरति ददाति च नित्यमर्थजातम् ।  
 वृषतिरिव निष्काममायदर्शी विभवपता समुपास्थते जनेन ॥ ७ ॥

अपि च द्रव्यं लब्धं घृतेनैव दारा मित्र घृतेनैव ।  
 दत्तं भुक्तं घृतेनैव सर्वं नष्टं घृतेनैव ॥ ८ ॥

अपि च घेताहतमर्बस्व पावरपतनाच्च शोपितशरीरः ।  
 नर्दितदर्शितमार्गं कटेन विनिपातितो यामि ॥ ९ ॥

( अग्रनोऽग्राक्ष्य ) अयमस्माकं पूर्वसभिक्षो माधुर इत एवाभिवर्तते ।

भवतु । अपक्रमितु न शक्यते । तद्वगुण्ठयाम्यात्मानम् । ( बहुविध नाट्य कृत्वा )  
 स्थित । उत्तर्ग्य निरीक्ष्य )

अयं पटः सूत्रदारिद्र्यां गतो ह्ययं पटश्चिद्धरतैरलंकृतः ।

अयं पटः प्रावरितुं न शक्यते ह्ययं पटः संवृत एव शोभते ॥ १० ॥

अथवा किमयं तपस्वी करिष्यति । यो हि

[ Dyuta ] means not defeat from any one, receives and gives lots of money always, [and] like a king securing income plentifully is waited upon by the wealthy people ! ( 7 )

And again :

Money is obtained by gambling alone, [ so also ] wives and friends by gambling alone by gambling alone [ one ] gives [ or ] enjoys everything [ likewise ] is lost through gambling alone ( 8 )

And again

With [ my ] all in all taken away by the Tretā [ Tray ], with [ my ] body dried up by the cast of the Pāvara [ Deuce ], with the way shown by the Nardita [ Ace ] I go being completely bowled over by the Kaṣa [ Four ] ! ( 9 )

( Looking to the front ) Here is our former Sabhika, Māthura, coming up just hitherward . Well, it is not possible to avoid [ him ] So, I shall veil myself up ( Gesticulating in various ways, stays on , scrutinising his upper garment )

This cloth has become poor in [ respect of ] threads , and this cloth is adorned with hundreds of holes , it is not possible to clothe oneself with this cloth , and this cloth looks charming only when rolled up . ( 10 )

Or, what would this poor fellow [ Māthura ] do [ to me ] who I

पादंनैकेन गगने द्वितीयेन च भूतले ।

तिष्ठाम्मुद्गम्वितस्ताघवावत्तिष्ठति भास्करः ॥ ११ ॥

माथुरः—दापय दापय । [ दापय दापय । ]

संवाहकः—बुद्धो ददश्शम् । [ जुतो दास्यामि । ] ( माथुरः कर्षति )

दुर्दुरकः—अथे किमेतद्व्रतः । ( आशङ्गे ) कि भवानाह—अयं यूत-

करः सभिकेन खलीकियते न कश्चिन्मोचयति इति । नन्वयं दुर्दुरो मोचयति ।

( उपसृत्य ) अन्तरमन्तरम् । ( दृष्ट्वा ) अये कथं माथुरो धूर्तः । अयमपि तपस्वी

संवाहकः ।

यः स्रग्धं दिवसान्नमानसशिरा नास्ते समुद्गम्वितो

यस्योत्तर्पणलोष्टकैरपि सदा पृष्ठे न जातः किणः ।

यस्यैतच्च न कुक्कुरेरहरहर्जघान्तरं चर्यते

तस्यात्पायतकौमलस्य सततं घृतप्रसङ्गेन किम् ॥ १२ ॥

भवतु । माथुरं तावत्सान्त्वयामि । ( उपगम्य ) माथुर अभिवाद्ये ।

( माथुरः प्रत्यभिवादयते )

[ can ] remain hanging up as long as the sun stands [ in the sky ], with one foot in the sky, and with the second on the ground ! ( 11 )

Māthura —Make [ some one ] give, make [ one ] give !

Saṁvāhaka:—Whence shall I give ? [ Māthura drags him

Darduraka:—Aye, what [ is ] this in the front ? ( *In the sky* ) What do you say—' This gambler is being crushed [ or, ill treated ] by the Sabbika [ but ] no one rescues [ him ] ' ? I say, this Dardura would rescue [ him ] . ( *Approaching* ) [ Make ] way, [ make ] way. ( *Seeing* ) Aye, what, the roguish Māthura ? And this one also, the poor Saṁvāhaka !

Who can not remain suspended with the head hanging down, till the close of day, without any movement, on whose back there is no scar also constantly produced by clods of earth [ or, rough stones ] scratched against ; and this inside of whose thighs is not nibbled by the dogs day after day.—What is the use of such an extremely delicate fellow continuously indulging himself in gambling ? ( 12 )

Well, I shall, for the matter of that, pacify Māthura ! ( *Approaching* ) Māthura, I salute [ you ]

[ Māthura salutes him in return

- ३ दडुरक — किमेतत् ।  
 माधुर — अअ दशसुवर्णं घालेदि । [ अय दशसुवर्णं धारयति । ]  
 दडुरक — ननु कल्यवर्तमेतत् ।
- ४ माधुर — (दडुरकस्य कञ्जानल्लुण्ठीकृतं पटमाकृष्य) भद्रा पद्मशतं पद्मशतं ।  
 अञ्जुरपटप्याबुदो म पुत्सिो दशसुवर्णं कल्लवत्तं भणादि । [ भर्तारं पश्यन्  
 पश्यत अर्जतपत्रं ऽयं पम्पो दशसुवर्णं कल्यवर्तं भणाति । ]
- ५ दडुरक — अरे मर्ते न-इह दशसुवर्णा-कट्टकरणेन प्रयच्छामि । तत्किं  
 यस्यास्ति धनं न के ऋते कृत्वा दर्शयति । अरे  
 दुराणोऽपि चिनष्टोऽसि दशस्वर्णस्य कारणात् ।  
 पञ्चन्द्रियसमायुक्तो नरो व्यापायते स्वया ॥ १३ ॥  
 माधुर — भद्रा तु ए दशसुवर्णं कल्लवत्तु । मए एणु विहत्तु । [ भर्त, तव  
 दशसुवर्णं कल्यवत्त । ममेधं विभव । ]
- ६ दडुरक — यपेवम श्रूयता तर्हि । अन्यास्तावद्दश सुवर्णानिस्वैव प्रयच्छ ।  
 अयमप यत् शील्यतु ।  
 माधुर — तत्किं भोडु । [ तत्किं भवतु । ]

Darduraka — What [ is ] this ?

Mathura — This one owes [ me ] ten suvarnas

Darduraka — I say, this [ is ] a mere bagatelle !

Mathura — ( *Draoing up the rolled up cloth from under the arm p / ( Darduraka )* ) Sirs [ lit masters ], see, see This man clad in a tattered [ piece of ] cloth talks of ten suvarnas as a mere bagatelle !

Darduraka — O fool, I say, I can give ten suvarnas by [ just ] a Kats throw ' Then what ? One who has wealth, should he exhibit [ the same ] parading [ it ] on [ his ] bosom ? O [ you ],

You are a low caste fellow, you are damned, for the sake of ten suvarnas a man endowed with five sense-organs is being killed by you ! ( 13 )

Mathura — Master, to you, ten suvarnas [ may be ] a mere bagatelle, to me, it [ is ] a fortuna.

Darduraka — If so listen then. Give just ten more [ or, additional ] suvarnas to this very person, and let this one too engage [ himself ] in gambling

Mathura — What would become then ?

दडुरक—यदि जेष्यति तदा दास्यति ।

माथुर—अह ण जिणादि । [ अय न जयति । ]

दडुरक—तदा न दास्यति ।

माथुर—अह ण जुत्त जण्डिदुम् । एव्व अस्सन्तो तुम पअच्छ धुत्ता ।

अह पि णाम माथुरु धुत्त जुद्द मिथ्या आदसआमि । अण्णस्स वि अह ण चिभेमि । धुत्ता खण्डिअवुत्तो सि तमम् । [ अय न युक्त जलितुम् । एवमाचक्षण रव प्रयच्छ धूर्तक । अहमपि नाम माथुरो धूर्ता, धूत मिथ्यादर्शयामि ? ] अन्यस्माद् १२ प्यह न चिभेमि । धूत खण्डितवृत्तांसि त्वम् । ]

दडुरक—अरे क खण्डितवृत्त ।

माथुर—तुम हू खण्डिअवुत्तो । [ त्व खलु खण्डितवृत्त । ] १५

दडुरक—विता ते खण्डितवृत्त । ( मवाहकस्यापक्रामितु सहा ददाति )

माथुर—गोसाविआपुत्ता एव्व जजेव जुद्द तुए सेवितुम् । [ वेद्यापुन एवमेव धूत त्वया सेवितम् । ] १६

दडुरक—मयैव धूतमासेवितम् ।

माथुर—अले सवाहआ पअच्छ त दशसुवण्णम् । [ अरे सवाहक प्रयच्छ तदशसुवणम् । ] २१

Darduraka —If he wins then he would pay

Mathura —But if he does not win ?

Darduraka —Then he won't pay

Mathura —Now, [ it is ] not proper [ to waste time in thus ] prattling about Rogue pay you who are talking thus [ in a high brow fashion ] I too Mathura by name [ or, well-known ] the gambler —shall I show gambling in a false light ( *mislead* ) ? I am not afraid of any one else either Rogue, you are one of a loose character !

Darduraka —Aye who [ is ] of a loose character ?

Mathura —You indeed [ are ] of a loose character !

Darduraka —Your father [ is ] of a loose character !

( *Makes a sign to Samvahaka to move off* )

Mathura —[ You ] son of a harlot ! Exactly thus have you indulged in gambling !

Darduraka —Have I indulged in gambling thus ?

Mathura —O Samvahaka, give those ten suvarnas

संवाहकः—अज्ज दइइइम् । दाव दइइइम् । [अब दास्यामि । तावदास्यामि]  
( माथुरः कर्पति )

- २४ ददुरक — मूर्ख परोक्षे मत्कार्तुं शक्यते न ममागत. खलीकर्तुम् ।  
( माथुर सवाहकमाह्वय्य गणाया मुग्धहार ददाति । सवाहक सशोणित  
मूर्च्छां नात्यन्ध्रमो पतति । ददुर उपमृत्यान्तरयति । माथुरो ददुरक ताडयति ।  
२७ ददुरको विप्रतीप नाडयति )

माथुर — अले अले इइ छिण्णालिआपुत्तअ फलपि पाविहसि । [ अरे  
अरे तुष्ट पुत्रलापुत्रफ फग्मवि शप्ससि । ]

- २९ ददुरक — अर मूर्ख अह त्वया मार्गगत एव ताडित । इवो यदि राजकुले  
ताडयिष्यामि तदा द्रह्यसि ।

माथुर — एसु पेक्खिस्सम् । [ एव प्रेक्षिष्ये । ]

- ३० ददुरक — कथं द्रह्यसि ।

माथुर — ( प्रसार्य चक्षुषी ) एव पेक्खिस्सम् । [ एव प्रेक्षिष्ये । ]

( ददुरको माथुरस्य पाशुना चक्षुषीं पूरयित्वा सवाहकस्यापक्रमितुं सज्ञां ददाति )

- ३१ माथुरोऽक्षिणीं निगम्य भूमौ पतति । सवाहकोऽपक्रामति )

Samvāhaka — I shall give to-day, I shall just give  
[ Mathura stings him ]

Darduraka — Fool, it is possible to ill treat [ him ] in  
[ my ] absence, not [ possible ] to ill treat [ him ] before me  
[ Mathura dragging Samvāhaka gives him a blow with his  
fist on the nose. Samvāhaka gesticulating fainting with bleeding  
falls on the ground. Darduraka, approaching, gets between them;  
Māthura beats Darduraka, Darduraka hits back ]

Māthura — O you villain, son of a whore ! You would  
[ soon ] get the fruit too [ that is, punishment ] for this [ conduct ]

Darduraka — O fool, I have been beaten by you even  
while going by [ or, I was on ] the road. If tomorrow, you  
would beat me in the court, then you would see

Mathura — Here shall I see

Darduraka — How would you see ?

Mathura — ( Expanding his eyes ) Thus would I see

[ Darduraka filling with dust Māthura's eyes makes a sign  
to Samvāhaka to move off, Māthura closing his eyes falls on the  
ground, Samvāhaka moves off ]

दुर्दुरक—( स्वगतम् ) प्रधानसभिको माथुरो मया विरोधित । तत्रात्र युज्यते स्थातुम् । कथित च मम प्रियवयस्येन शर्विलकेन यथा किल आर्यकनामा गापात्दारकं सिद्धादशेन समादिष्टो राजा भविष्यति इति । ३५ सर्वथास्माद्विधो जनस्तमनुसरति । तदहमपि तत्समीपमेव गच्छामि । ( इति निष्क्रान्तः )

सवाहक—( सत्रास परिक्रम्य दृष्ट्वा ) एषो कश्चिन्नृपणपावुदपमस्तदुया ४२ लके गेहे । ता एत्य पविशिहृशम् । ( प्रवेश रूपयित्वा वसन्तसेनामालोक्य ) अज्जे शरणगदे म्हि । [ एतत्कस्याप्यनृपावुनपक्षदाक गहम् । तदत्र प्रविशामि । आर्ये शरणगतोऽस्मि । ] ४५

वसन्तसेना—अभय शरणगदस्त । हज्ज दकेहि पक्खदुआरअम् । [ अभय शरणगदस्य । चेत्ति पिधेहि पक्षदारकम् । ] ( चर्ग तथा क्वाति )

वसन्तसेना—कुदो द मयम् । [ कुतस्ते भयम् । ] ४६

सवाहक—अज्जे धणिकादो । [ आर्ये धनिकात् । ]

वसन्तसेना—हज्जे सपद अवावुणु पक्खदुआरअम् । [ चटि साप्रतमपावुणु पक्षदारकम् । ] ५१

*Darduraka* —( *To himself* ) The chief Sabhika, Mathura has been antagonised by me. So it is not proper [ or advisable ] to stay on here [ longer ] Again, my dear friend Sarvilaka has told me that it was reported—The cowherd-boy Aryaka by name would be the king as foretold by a soothsayer [ whose prophecies come to be true ] And all people of our type are following him. So I also shall go to him alone. [ *Exit*

*Samvahaka* —( *Moving about in fear, beholding* ) This [ is ] some one's house with the side-door unfastened. So I shall enter here. ( *Gesticulating entrance seeing Vasantasena* ) Lady, I approach [ you ] for protection [ or shelter ]

*Vasantasena* —Safety [ or freedom from molestation ] to [ you ] who have approached [ me ] for protection [ I promise ]  
Ceti close the side-door [ *Ceti does accordingly* ]

*Vasantasena* —Whence your fear ?

*Samvahaka* —From a creditor Lady

*Vasantasena* —Ceti now unfasten the side-door

सवाहक—( आत्मगतम् ) कथं घणिकादौ तुलिदं शे भञ्जकालम् ।  
शुद्धं कस्य एव वुच्चदि ।

जे असवल जाणिअ माल तुलिदं वहेइ माणुस्से ।

ताह रलण ण जाअदि ण अ कन्तालगदो विपज्जदि ॥ १४ ॥

एत्थ लखिसदोम्हि । [ कथं घनिमाचलितप्रस्था भयभरणम् । सुप्तु वल्लेवमुच्यते ।

य आसवल तात्वा भार तुलिनं वहति मनुष्यम् ।

तस्य स्वप्नं न जायते न च कान्तागततो विपद्यते ॥

अत्र लक्षितोऽयम् । ]

माधुर—( अक्षिणा प्रमृज्य घृतकरं प्रति ) अहं देहि देहि ! [ अरे देहि

देहि । ]

घृतकर—महा जावद्वं अहं ददुरेण कलहादिशा तावदेव सो गोहो  
अवहन्ता । [ भयं यापयन् वयं ददुरेण कलहादिनास्तु देहि स पुरुषोऽपकान्तः । ]

माधुर—तस्स जूदकलस्स मुट्ठिण्णहालेण एतेका भग्गा आसि । ता  
एहि । उहिरपह अणुमरेह । [ तस्य घृतकरस्य मुट्ठिण्णरेण नासिका भग्नासीत् ।  
तदेव । उहिरपथमनुमत्ताव । ]

( अनमृत ) घृतकर—महा वसन्तसेनागेहं पविट्ठो सो । [ भयं वस  
न्तसेनागृहं प्राप्य स । ]

Samvahaka—( To herself ) What a cause of fear from a  
creditor = [ simply ] made light of by her ! It is indeed well  
said—

The man who knowing his strength [ or capacity ] bears  
a burden commensurate [ with it ]—for him there is no  
mishap [ or stumbling ] neither does he perish [ even though ]  
staying in wildernes ( 14 )

Here am I an illustration [ or case in point ] !

Mathura—( Wiping off his eyes to Dyutakara ) Oh give,  
give

Dyutakara—Sir while indeed we had been involved in  
a quarrel by Darduraka the same time that man made off

Mathura—The nose of that gambler had been smashed  
by the blow of [ my ] fist So come on Let us follow the  
blood track

( Following the track ) Dyutakara—Sir, he has entered  
Vasantasena's house !



माधुर — भूदाइ सुवण्णाइ । [ भूतानि सुवणानि । ]

द्यूतकर — लाअउल गदुअ णिवेदम्ह । [ राजकुल गत्वा निवेदयत् । ] १५

माधुर — एसो धुत्तो अदा णिकमिअ अण्णत्त गमिस्सदि । ता उअरो धेणेव्व गेण्हेम्ह । [ एष धूर्तोऽनो निष्कम्यान्यत्र गमिष्यति । तदुपरोधनैव गह्वीव । ]  
( वसन्तसेना मदनिकाया सहा ददाति ) १८

मदनिका — कुदो अज्जो । को वा अज्जा । कस्स वा अज्जो । किं वा वित्ति अज्जो उव्वीअदि । कुदो वा भयम् । [ कुत आय । को धार्य । कस्य धार्य । का वा वृत्तिमाय उपर्जवति । कतो वा भयम् । ] १९

सवाहक — शुणाइ अज्जआ । अज्जए पाटलिउत्त मे जन्मभूमि । गहवइदालके हगे । सवाहअइश वित्ति उव्वीआमि । [ शृणोत्वार्या । आर्ये पाद लिपुत्र मे जन्मभूमि । गृहप्रतिदारकोऽहम् । सवाहकस्य वृत्तिमुपज्जीवामि । ] २०

वसन्तसेना — सुउमारा वसु कला सिक्खिस्सदा अज्जेण । [ सुकमारा सह कला शिक्षितार्येण । ]

सवाहक — अज्जए क्खेत्ति सिक्खिस्सदा । आजीविआ दाणिं सवुत्ता । २१  
[ आय क्खेत्ति शिक्षिता । आजीविकेदानीं सवृत्ता । ]

Mathura — Good bye to [ lit gone are ] the suvarnas

Dyūtakara — Let us go and lodge a complaint [ against him ] in the court.

Māthura — This rascal would [ or is bound to ] go elsewhere getting out from here So let us capture [ him ] by just [ resorting to ] a blockade

[ Vasantasena makes a sign to Madanika

Madanika — Whence [ have you come ] Sir ? Who again [ are you ] Sir ? To whom again [ do you belong ] Sir ? What profession again do you follow for [ your ] livelihood Sir ? Whence again [ your ] fear ?

Samvahaka — Pray listen, Madam, Madam, Pataliputra [ is ] my birth place I [ am ] the son of a village headman [ or, house-holder ] I live by [ following ] the profession of a shampooer

Vasantasena — A delicate art indeed has been learnt by you, Sir !

Samvahaka — Madam, it was learnt as an art now it has become a means of [ earning my ] livelihood

चेटी—अदिगिन्विण्णं अज्जेण पडिवअणं दिण्णम् । तदो तदो ।

३० [ अतिनिविण्णमार्येण प्रतिवचनं दत्तम् । ततस्ततः । ]

संवाहकः—तदो अज्जे एणे णिजमेहे आहिण्ढकाणं मुहादो शुण्णिअ

अपुब्बदेशदंशणकुट्टहलेण इह आगंदि । इहवि मए पविशिय उज्जइणिं एके

३१ अज्जे शुइशुशिदे । जे तालिशे पिअदंशणे पिअवादी दइअ ण कित्तेदि अव-

किदं विञ्जुमलेदि । किं बहुणा पलन्तेण । दक्खिणत्ताए पलकेलअं विअ अत्ता-

णअ अवगच्छदि अलणागअवच्छले अ । [ तत आर्ये एण निजगुह आहिण्ढमानो

३२ मुत्ताच्छुत्वापूर्वेशदर्शनकुट्टहलेनेहागतः । इहापि मया प्रविद्योज्जयिनीमेक आर्यः

शुभ्रपितः । सन्तावृश, प्रियदर्शनः प्रियवादी दत्त्वा न कीर्तयति अपकृतं विस्मरति ।

किं बहुना पणपेतेन । दक्षिणतया परकीयमिवात्मानमवगच्छति शरणागतवत्सलम् । ]

३३ चेटी—को दाणिं अज्जआए णणोरहनतरस्स गुणाइं चोरिअ उज्जइणिं

अलंकरेदि । [ क इदानीमार्याया मनोरथान्तरस्य गुणाभोगयित्वेज्जयिनीमलकरोति । ]

यसन्तसेना—साहु हजे साहु । मए वि एव्वं ज्जेव हिअएण मन्तिदम् ।

३४ [ साधु चेति साधु । मयाप्येवमेव हृदयेन मन्वितम् । ]

चेटी—अज्ज तदो तदो । [ आर्यं ततस्ततः । ]

Ceti —An extremely despondent reply has been given by you, Sir 'What next ?

Samvāhaka —Then, Madam, having heard [about Ujjayini] at home from the lips of travellers, I came here, through curiosity to see a region not seen before. And here too, having entered Ujjayini, I served one noble person, who, so handsome to see, sweet-talker, boasts not, having given [in charity], forgets any evil turn [done to him]. What need of prattling [about his qualities] at length? On account of [his] courteous nature, he considers himself as though belonging to others, and [is] affectionate towards those who approach [him] for protection!

Ceti:—Who now [is this one who] adorns Ujjayini, having stolen the virtues of the object of Madam's desires?

Vasantaścnā —Good, Ceti, good! The same [thing] was thought of by me also in [my] heart?

Ceti:—What next, Sir!

सवाहक—अज्जए शे दाणि अणुकोशकिदेहिं पदाणेहिं [ आये स इदानीमनुकोशकते पदाने ] ५५

वसन्तसेना—कि उवरद्विहवो सवुत्तो । [ किमुपताविभव सवृत्त । ]

सवाहक—अणाचविसदे ज्जेव क्व अज्जयाए विण्णादम् ।  
[ अनारयानपेव कथमायया विज्ञातम् । ] ५६

वसन्तसेना—किं एय जाणीयदि इड्डहा मग्ग विहवा म । अपेएणु तडाएणु बहुदा उदअ भोदि । [ किमत्र ज्ञायने । इत्तभा गुणा विभवाअ । अदेयेव तडागेणु बहुताणुदक भवनि । ]

चेटी—अज्ज किणामध यो वसु सा । [ पाय किंनानयेय खलु स । ] ५७

सवाहक—अज्जे क दाणे तदस मूदलमिअड्डम्स णाम ण जाणादि । शो वसु शेड्विचत्ते पडिषशदि । शताहणिज्जणामधए अज्जचालुदत्ते णार । [ पार्ये क इदानीं तस्य भूदलमूणादस्य नाम न जानाति । स खलु भेष्टिपत्रे प्रतिव्रमति । श्यायनीयनामधेय आर्यचारुदत्तो नाम । ] ५८

वसन्तसेना—( सहयमासनाक्रीप ) अज्जम्स अत्तणकेरक एद गेहम् । हजे दहि स आसणम् । ताल्लेणठअ गेणह । परिस्समो पज्जस्स वाधदि ।  
[ अयस्यात्मीयमेतद्वेदम् । चेत्ति देयस्यामनम् । ताल्लुत्तक गृहात् । पश्चिम भागस्य वाधते । ]  
( चेर्ति तथा करोति )

*Samvahaka*—Madam he now owing to [his] large gifts, prompted by pity [for others]—

*Vasantasena*—Has become bereft of [his] fortune

*Samvahaka*—How was this known by Madam, even though not told [by me] ?

*Vasantasena*—What [is] there to be known here? Virtues and fortunes are difficult to have together in tanks [the water in which is] unfit to drink there is quite a lot of water

*Ceti*—Sir who indeed is his name ?

*Samvahaka*—Madam who now does not know the name of that [well known] Moon on the earth? He indeed lives at the Merchant-square of a praiseworthy name by name the noble Carudat a.

*Vasantasena*—( With joy getting down from her seat ) This house [is] your own Sir Ceti, give [him] a rest Take a fan. Fatigue is troubling the noble one ! [Ceti does according.]

संवाहक—(स्वगतम्) क्व अज्जचालुदत्तस्स णामशकीसणेण ईदिशे मे

आदले । शाहु अज्जचालुदत्त शाहु । पुहवीए तुम एके जीवशि । शेपे उण  
जणे दशदि । ( इति पादयोर्निपत्य ) भोट्टु अज्जए भोट्टु । आशणे गिशीददु  
अज्जआ । [ कथमार्यचारुदत्तस्य नामसकीर्तनेनेदृशो म आदर. ; साधु आर्यचारुदत्त  
साधु ; पृथिव्या त्वमेको जावसि । शेप पुनर्जन श्वसिति । भवत्वार्ये भवतु । आसने  
निवीदत्वार्या । ]

वसन्तसेना—( आसने समुपविश्य ) अज्ज कुट्ठो सो घणिओ । [ आर्य  
कुन स धनिक । ]

संवाहक—

वाक्कालधणे क्वु शज्जणे काह ण होइ चलाचले धणे ।

जे पूरदु पि ण आणादि शे पूआविशेदापि आणादि ॥ १५ ॥

[ सत्कारधनं खलु सज्जनं कस्य न भवति चलाचल धनम् ।

य पूजयितुमपि न जानाति स पूजाविशेषमपि जानाति ॥ ] ( 15 )

वसन्तसेना—तदो तदो । [ ततस्तत । ]

संवाहक—तदो तेण अज्जेण श्विती पलिचारुके डिदो भिह । चालिता-  
वश । अ तदिश जदावजीदि भिह श्वुत्ते । तदो भाअपेअविशमदाए दशशुवण्णअ

Samvahaka —( To himself ) What such [light] regard [shown] to me by the [mere] mention of the name of the noble Cārudatta ? Bravo ! Noble Cārudatta ! Bravo ! On this earth, you alone [truly] live while the remaining crowd [merely] breathes ( *Falling at Vasantasena's feet* ) Enough, Madam, enough Pray be seated on the seat, Madam

Vasantasena —( *Sitting down on the seat* ) Sir, where [is] that creditor [or, how can he be a rich man] ?

Samvahaka—

A good man has courtesy for [his] wealth [or, is rich in courtesy] who cannot possess wealth that comes and goes ? He who does not know even to honour [others]— can he know [that is, really appreciate] the excellence of honour [done to him by others] ? ( 15 )

Vasantasena—What next ?

Samvahaka—Then, I was employed by that noble one, as a person's servant with a salary When he had only [his] good moral conduct remaining [with him, that is when he was

जूदे हालिदम् । [ ततस्तेनार्थेण सवृत्तिं परिचारकं कृतोऽस्मि । चााड्रियावरोपे च ६  
तस्मिन् यूपोर्जाव्यस्मि क्वचत् । ततो भागधेयवियमतया दशसुवर्णं यूने हारितम् । ]

माधुर—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुपितोऽस्मि । ]

संवाहक—एदे दे सहिअजूदिअला म यणुशशअन्ति । शपद शुणिअ ९  
अज्जआ पमाणम् । [ एतौ तां सभिकयूतकरा मामनुसधत्त । सांपन कुत्वार्या  
प्रमाणम् । ]

यसन्तसेना—मदणिए वासपादवविसुल्लदाए पविसणो इदो तदो वि १२  
आहिण्हन्ति । हञ्जे ता गच्छ । एदाण सहिअजूदिअराणम् अथ अज्जो ज्जेव  
यद्विवादेदि सि इम हत्यामरणअ तुम देहि । [मदनिक वासपादवविसुल्लतया पक्षिण  
इतस्ततोऽप्यारिण्हन्ते । चेदि तदच्छ । एतयो सभिकयूतकरयो अपमार्य एव प्रति १५  
पाश्यतीति इव हस्ताभरणक त्वे देहि । ] (इति हस्तात्कम्पमाकृष्य चेत्या प्रपद्यति)

चेटी—( गृहीत्वा ) ज अज्जआ आपवदि । [ यदायाज्ञापयति । ] ( इति  
निष्क्रान्ता ) १०

माधुर—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुपितोऽस्मि । ]

चेटी—जधा एदे उच्छ पेसलन्ति दीह णीससन्ति अहिलहन्ति अ दुआ  
राणिहिदन्तेअणा तथा तक्केभि एदे दे सहिअजूदिअरा हुविस्सन्ति । ( उपगम्य ) २१

reduced to penury) I began to maintain [ myself ] by gambling  
Then owing to [ my ] luck being adverse ten suvarnas were  
lost [ by me ] at gambling

Mathura — I am ruined [ or destroyed ] I am robbed '

Samvahaka — Here those Sabbhika and Dyutakara [ whom  
I owe the ten suvarnas ] are close on my heels ' Now, having  
heard [ all this ] Madam [ is ] the authority [ to decide what  
should be done in my case ]

Vasantasena — Madanikā owing to the shaky nature of  
the tree [ used by them ] for resting the birds have to wander  
about here there and anywhere . Ceti so go. Give you to these  
Sabbhika and Dyutakara this hand-ornament [ bracelet ] saying  
( it ) that this gentleman himself is giving [ it to them ]

[ Taking out the bracelet from her hand gives it to Ceti ]

Ceti — ( Taking it ) As Madam commands

[ Exit ]

Mathura — I am ruined ' I am robbed

Ceti — As these [ two ] are looking up, sighing deeply,  
chattering to each other with eyes fixed on the door I guess

अज्ज वन्दामि । [ यथेनावूर्ध्वं प्रेक्षते दीर्घं निम्बसत अभिलक्ष्य हारनिहितलोचनौ  
तथा तर्कयामि एतौ ता सभिर्युतस्त्री भविष्यतः । आर्यं वन्दे । ]

२४ माथुर — सुह तु ए होदु । [ सु ए तव भवतु । ]

चेटी — अज्ज कदमो तुम्हाण सहिओ । [ आर्यं कतरा युत्थो सभिरु । ]

माथुर —

कस्स सुहं तणुमज्जे अटरेण रदददुत्तिपादेण ।

जम्पसि मणाहल्लयअण आलोअन्ती कडकरेण ॥ १६ ॥

णत्थि मम विहवो । अणत्त च्चज ।

[ कस्य त्व तनुमध्ये अधरेण सुहृद्वदुर्विनिनेन । ]

जपसि मनोहरवचनमालोच्यन्ती कटाक्षेण ॥

३ नास्ति मम विभव । अन्यत्र च्चज । ]

चेटी — जद ईदिसाह ण मन्तेसि ता ण होसि जूदिअरो । अत्थि कोवि  
तुम्हाण धारओ । [ यदीदृशानि ननु मन्त्यसे तदा न भवसि दूनकर । अस्ति  
कोऽपि पुष्पारु धार । ]

माथुर — अत्थि । द्दणसुवण्ण वारेदि । कि तस्स । [ अस्ति । द्दणसुवर्ण  
धायति । कि तस्य । ]

५ चेटी — तस्स कारणादो अज्जआ इम हत्थाभरण पट्टिवादेदि । णहि  
णहि । सो उजव पट्टिवादेदि । [ तस्य कारणादार्यद् हस्ताभरण प्रतिपादयति ।  
नहि नहि । न एव प्रतिपादयति । ]

these must be those [ two ] Sabbhika and Dyutakara : ( *Approach-  
ing* ) Sir, I salute [ you ]

Mathura — May there be happiness for you !

Ceti — Sir which one of you [ two is ] the Sabbhika ?

Mathura —

[ O ] thin waisted one with [ your ] lower lip ill mannered  
and bitten in love-sport, to whom are you prattling charming  
words, casting side glances ? ( 16 )

I have no wealth [ to waste on you ] Go elsewhere

Ceti — If [ or, inasmuch as ] indeed you talk such [ things ]  
then, you cannot be a gambler Is there some one [ who is ]  
your debtor ?

Mathura — There is He owes ten suvarnas What of him ?

Ceti — On his account, Madam gives this bracelet,—no, not  
indeed—he himself gives

माथुरः—( सहर्षं गृहीत्वा ) अले भणेशि तं कुलपुत्रम्—भूदं तुए १२  
गण्डे । आअच्छ । पूणो जूदं रमअ । [ ओ भणसि तं कुलपुत्रम्—भूतस्तव गण्डः ।  
आगच्छ । पुनर्यतं रमस्व । ] ( इति निष्क्रान्ती )

चेटी—( वसन्तसेनामुपसृत्य ) अज्जए पडितुट्ठा गदा सहिअजूदिअरा । १५  
[ आर्ये परितुट्ठी गतो सभिकघृतकौ । ]

वसन्तसेना—ता गच्छट्टु । अज्ज बन्धुअणो समस्ससट्टु । [ तद्रच्छट्टु ।  
अथ बन्धुजनः समाश्वसितु । ] १८

संवाहकः—अज्जए जइ एवं ता इअं कला पलिअणहत्यगदा कली-  
अट्टु । [ आर्ये यदेवं तदिय कला पतिजनहस्तगता क्रियताम् । ]

वसन्तसेना—अज्ज जस्स कारणादो इअं कला सिक्खीअदि सो ज्जेव २१  
अज्जेण सुस्सुसिदपुरुच्चो सुस्सुसिद्वो । [ आर्य यस्य कारणादिय कला सिक्खते  
स एशार्येण शुभ्रूपितपूर्मः शुभ्रूपितव्यः । ]

संवाहकः—( स्वगतम् ) अज्जआए णिउअं पच्चादिट्ठो म्हि । कध २४  
पच्चुवकलिइशम् । ( प्रकाशम् ) अज्जए अहं एदिणा जूदिअलावमाणेण.  
शकशमाणेके हुविइशम् । ता संवाहके जूदिअले शकशमाणके शंबुत्तेत्ति शुमलि-  
द्ववा अज्जआए एदे अस्सवट्टु । [ आर्यया निपुण प्रत्यादिष्टोऽस्मि । कथं प्रत्युप- २७-

*Māthura* :—( *Taking it, with joy* ) Aye, say to that nobly  
born chap 'Cancelled is your pledge. Come, Enjoy gambling  
again.' ( *Exeunt* )

*Ceṭī* —( *Approaching Vasantasenā* ) Madam, Sabhika and  
Dyūtskara went away quite pleased !

*Vasantasenā* —Then may you go ! Let [ your ] kinsmen  
be to-day comforted !

*Saṁvāhaka* —Madam, if so, let then this [ my ] art be  
mastered by [ your ] attendants.

*Vasantasenā* —For whose sake this art has been learnt  
{ by you }, the same [ person ] served [ by you ] before, ought to  
be served by you !

*Saṁvāhaka* :—( *To himself* ) I have been repudiated by  
Madam in a clever manner ! How shall I oblige [ her ] in  
return ? ( *Aloud* ) Madam, owing to this insult [ experienced ] as  
a gambler, I shall become a Buddhist monk. So, ' *Saṁvāhaka*,

१ अज्जो बन्धुअणं समस्सासिट्ठुं ।

करिष्ये । ...आर्ये अहमेतेन सूत्रप्राप्तमानेन शाक्यश्रमणस्यो भविष्यामि । तत्सवाहको  
यूतकरः, शाक्यश्रमणकः, सवृत्त इति गर्तव्यान्यार्ययेतान्यहराणि । ]

३० वसन्तसेना—अज्ज अल साहसेण । [ आर्यं अल साहसेन । ]

संवाहक —अज्जेण कल णिञ्चए । ( इति परिक्रम्य )

जुद्धेण तं कइं मे अं वीहत्थं जणइश इव्वइश ।

एण्ह पाअउशीसे णलिन्दमग्गेण विहलिइशम् ॥ १७ ॥

[ आर्यं कृतो निश्चयः ।

एतेन नत्कृतं मम यद्विहस्तं जनस्य सर्पस्य ।

३ इदानीं प्रकटशीषो नोन्द्रमार्गेण विहरिष्यामि ॥ ]

( नेपथ्ये कलकलः )

संवाहकः—( आकर्ण्य ) अलं किं णेइयं । ( आफसे ) किं भणाध—

६ एषो सखु वशन्तशेणआए सुण्टमोडके णाम कुड्ढस्थी विअलेदि ति । अहो

अज्जआए गन्धगअ पेक्खिइइशं गहुअ । अह वा किं मम एदिणा । जघाववशिइ

अण्णचिट्ठिइशम् । [ ओ किं त्विइम् । ..किं भणत—एए खलु वसन्तसेनायाः सुण्ट-

७ मोडको नाम दुष्टहर्ता विचरति इति । अहो आर्याया गन्धगजं प्रेक्षिष्ये गत्वा ।

अथवा किं ममैतेन । यथा यत्सितमनुप्राप्त्यामि । ( इति निष्क्रान्तः )

( ततः प्रविशत्यपटीक्षेपेण प्रहस्यो विमृष्टाञ्ज्वलवेशः कर्णपूरकः )

the gambler, has turned into a Buddhist monk'—these words [ 11: syllables ] should be borne in mind by Madam.

Vasantasenā —Away with [ this ] rash act

Samvāhaka:—Madam, [ my ] resolve is made ( *blowing about* )

Gambling did for me what made [ me ] helpless [ or incapacitated ] in the whole world [ or, among all people ]; now, holding up [ my ] head, I shall freely move about the king's highway ' ( 17 )

( *A confused noise behind the curtain* )

Samvāhaka —( *Hearing* ) Aye, what possibly [ is ] this? ( *In the sky* ) What do you say—' Here is indeed moving about Vasantasenā's rogue elephant by name *Khunṭamodaka* ! ' Oh, I shall go and see Madam's scent-elephant Or, what have I to do with this? I shall do as resolved upon ' [ *Exit*

( *Then enter, tossing aside the curtain, Karnapūraka, greatly delighted, wearing a highly gaudy dress* )



कर्णपूरक—कहि कहि अज्जआ । [ कुत्र कुत्रार्या । ] १२

चेटी—दुम्भणुस्स किं ते उब्बेअकाएणम् ज यग्गदो वेदिद अज्जअ ण  
वेवत्तसि । [ दुर्मनुष्य किं त उद्देमनारणम् यदशतोऽवस्थितामार्या न प्रेक्षसे । ]

कर्णपूरक—( वृथा ) अज्जए वन्दामि । [ धार्य वन्दे । ] १५

वसन्तसेना—कण्णऊरअ परितट्टमुहो लक्खीअसि । ता किं णोदम् ।  
[ कर्णपूरक परितुम्भुतो लब्धसे । तत्किं निन्दम् । ]

कर्णपूरक—( सविस्मयम् ) अज्जए वञ्चिदासि जाए अज्ज कण्णऊरअस्स १८  
परक्कमो ण दिट्ठे । [ आय वञ्चितासि यथाय कर्णपूरकस्य पराक्रमो न वृथा । ]

वसन्तसेना—कण्णऊरअ किं किम् । [ कर्णपूरक किं किम् । ]

कर्णपूरक—सुणाइ अज्जआ । जो सा अज्जआए खुण्टमोढओ णाम २१  
इइहत्थी सो आलाणत्थम्भ भञ्जिअ महत्थ वावादिअ महन्त सत्तोह करन्तो  
राअमग्ग आदिण्णो । तदा एत्थन्तर उग्घट्ट जणण—

अग्घोध वालअज्जण तुरिध आकहध बुक्खपासावम् ।

किं ण हु पेक्खध पुरदा इट्ठो हत्थी श्वो एदि ॥ १८ ॥

अवि अ

*karnapūra* —Where where [is] Madam?

*Ceti* —[You] unmannerly fellow [or bad man]! What [can be] the cause of your agitation (*udvegah*) that you do not notice my Lady seated [even just] in front [of you]!

*karnapuraka* —(See *ng*) Madam I salute [you]

*Vasantasena* —Karnapuraka you are seen with a face highly delighted Then what indeed [is] this?

*karnapuraka* —(With wonder) Madam you have been deceived [that is you have missed a great opportunity] in that you did not see to-day Karnapuraka's [feat of] valour!

*Vasantasena* —Karnapuraka what what?

*karnapuraka* —Pray listen Madam That wild [or rogue] elephant of Madam by name Khuntamodaka—he having smashed the tying post [and] having killed the head mahout came down to the king's highway causing considerable commotion. Then in the meanwhile the crowd welled out—

'Take away the children quickly climb up trees or house [—roofs], do you not indeed see before [you] that the wild elephant is moving this way?'

(18)

And again

विचलद् जेउरजुअलं छिज्जन्ति अ मेहला मणिक्खइआ ।

वलआ अ सुन्दरदरा रणअङ्कुरजालपडिवद्धा ॥ १९ ॥

तदो तेण दुइहत्थिणा कलचलणरदणेहिं फुल्लणलिणिं विअ णअरिं उज्ज-  
इणि अवगाहमाणेण समासादिदो परिव्वाजओ । तच्च परिब्भट्टदण्डकुण्डि-  
३ आभाअणं सीअेहिं सिञ्चिअ दन्तन्तरे मिस्रत्तं पेक्सिअ पुगोवि उग्घुट्टं जणेण-  
हा परिव्वाजओ वावादीअदि नि । [ मृणोत्वार्या । य. स आर्यायाः सुण्टमोढरी  
नाम दुइहस्ती \* गालनमन्मभ मङ्कत्वा महाम्नां व्यापाय मरान्त सक्षोभं कुर्वन्नाज-  
६ मार्गमवतीर्णः । ततोऽन्तरे उद्बुष्ट जनेन—

अयनयन बालरजनं त्वरितमारोहत घृशमासादम् ।

किं न रलु पेश्च पुरतो दुयो हस्ती इत एति ॥

५ अपि च विचलनि नूपुरयुगल छियन्ते च मेसला मणिलक्षिता ।

बलयाश्च सुन्दरतरा रत्नाङ्कुरजालप्रतिनद्धाः ॥

ततस्तेन दुइहस्तिना करचरणरदनैः फुल्लनलिनीमिव नगरीमुज्जयिनीमवगाह-  
१२ मानेन समासादिते परिव्वाजरुः । त च परिब्भट्टदण्डकुण्डिफभाजनं शीकरैः सिक्त्वा  
दन्तान्तरे श्लिष्य प्रथ पुनरप्युद्बुष्ट जनेन—हा परिव्वाजको व्यापायते इति । ]

वसन्तमना—( सप्तमम् ) अहो पमादो अहो पमादो । [ अहो ममादः

१५ अहो ममाद । ]

कर्णधरकः—अल सभमेण । सुगाडु दाव अज्जमा । तदो विच्छिण्ण-  
बिसंहुलसिद्धलाकटावअं उव्वहन्तं दन्तन्तरपरिगहिदं परिव्वाजअं उव्वहन्तं

Pairs of anklets drop off : And the girdles set with gems are broken, as also the extremely beautiful bracelets studded with a net-work of rays of gems' (19)

Then that rogue elephant, wading through the city of Ujssyini, as though through a lake full of blooming lotuses, with [ his ] trunk, feet and tusks, came across an ascetic [ monk ]. And on seeing him [ the monk ] whose staff, gourd and pot had been scattered away, held up between the tusks [ by the elephant ] after sprinkling over him sprays of water, the crowd once again yelled out—' Alas ! The ascetic is being killed !'

Vasantasenā —( Excitedly ) Oh, the calamity ! Oh, the mishap !

Karṇapūraka —Away with excitement ! Just listen, Madam. Then seeing him [ the elephant ] carrying along the tangled

त पेत्सिअ कृष्णऊरण मए—णहि णहि अज्जआए अण्णपिण्हउड्ढेण दासेण— १८  
 वामचरणेण जुदुलेस्सअ उग्घुसिअ उग्घुसिअ तुरिद आवणादो लोहदण्ह गोण्हिअ  
 आआरिदो सो दुड्हहत्थी । [ अल सप्रमेण । शृणोतु तावदार्या । ततो विच्छिन्नवित्त  
 धूलशुह्लाकलापमुद्धन्त दन्तान्तरपरिगृहीत परिव्राजकमुद्धन्त त पेत्स्य कर्णपूरकेण २१  
 नया—नदि नहि आर्याया अन्नपिण्हपुप्पन दामन—वामचरणेन धूतलेखकम् उद्बुध्यो  
 दृष्य त्वरितमायणाडोहदण्ह गृहीत्वाकारितं म दुग्धस्ती । ]

वसन्तसेना—तदो तदो । [ नतस्त । ]

२२

कर्णपूरक—

आह्मणिऊण सरोस त हत्थि विऊम्मसेलसिहरामम् ।

मोआविओ मए सो दन्तन्तरसठिओ परिट्ठाजओ ॥ २० ॥

[ आहत्य सरोय त हस्तिन विन्ध्यशेलाशिखरामम् ।

मोचिता मया स दन्तान्तरसंस्थितं परिव्राजकम् ॥ ]

वसन्तसेना—मुट्टु द किदम् । तदो तदो । [ मुट्टु त्वया कृतम् । ततस्ततः । ] ३

कर्णपूरक—तदो अज्जए साहु रे कण्णऊरअ साहु त्ति एनिअमेत्त

भणन्ती विसमभारक्कन्ता विअ णावा एकदो वन्हत्था सअला उज्जइणी आसि ।  
 तदो अज्जए एकेण सुण्णाइ आहरणट्टाणाइ परामसिअ उद्ध पेत्सिअ वीह ६  
 णिससिअ अअ पावारओ मम उवरि विसत्ता । [ तन आर्यं साधुरे कर्णपूरकं साधु

mass of broken chains [and] carrying the ascetic held between  
 the tusks I Karnapuraka—no, no [or beg your pardon]  
 Madam a slave grown fat on the morsels of food [given by you]—  
 moving in a crooked way and repeatedly shouting to the  
 Dyutalekhaka [one who marks the score at gambling] [to take  
 heed] hastily snatching an iron bar from a shop challenged  
 that rogue elephant

Vasantasena—What next?

Karnapuraka—

Having struck down the furious elephant appearing like  
 a peak of the Vindhya mountain by me was set free that ascetic  
 held up between the tusks! (20)

Vasantasena—You did well [or a fine achievement]!  
 What next?

Karnapuraka—Then Madam, all Ujjayini shouting out  
 just this— Bravo! O Karnapuraka! Well done was thrown up  
 on one side like a boat packed with an uneven load Then,

इत्येतान्मात्रं भणन्ती विषमभराक्रान्ता इव नोः एकतः पर्यस्ता सकलोज्जयिन्त्यासीत् ।

११ तत आर्ये एकेन शून्यान्यभरणस्थानानि परमृदय ऊर्ध्वं प्रेक्ष्य दीर्घं निःस्वस्वाय प्रावारको नमोपरि क्षिप्तः । ]

वसन्तसेना—कण्णऊरम जानीहि दाव किं एसो जादीकुसुमशासितो

१२ पावारओ ण वेत्ति । [ कर्णपूरक जानीहि तावत्त्रिमेव जातीकुसुमशासितः पावारको न वेत्ति । ]

कर्णपूरक—अज्जए मद्गन्धेण सुटु त गन्धं ण जाणाभि । [ आर्ये

१५ मद्गन्धेण सुटु त गन्धं न जानामि । ]

वसन्तसेना—णामं पि दाव पेत्त । [ नामापि तावत्येक्ष्य । ]

कर्णपूरक—इमं णामं अज्जआ एव वाएडु । [ इदं नाम आर्येव वाचयतु । ]

१८

( इति प्रावारकमुपनयति )

वसन्तसेना—अज्जचारुदत्तस्स । [ आयचारुदत्तस्य । ] ( इति वाचयित्वा सस्पृहं वृद्धित्वा प्रावृणोति )

२१ चेट्ठी—कण्णऊरम सोहदि अज्जआए पावारओ । [ कर्णपूरक शोभत आर्याया प्रावारक । ]

कर्णपूरक—आं सोहदि अज्जआए पावारओ । [ आ शोभत आर्यायाः

२४ प्रावारक । ]

वसन्तसेना—कण्णऊरम इदं दे पारितोसिअम् । [ कर्णपूरक इदं त पारितोसिअम् । ] ( इत्याभरणं प्रयच्छति )

Madam was thrown over me this mantle by one [ person ] after touching the vacant parts [ of the body used ] for [ wearing ] ornaments, looking upwards and sighing heavily

Vasantasenā —Karnapuraka, just find out whether this mantle is made fragrant with jasmine flowers or not

Karnapūraka —Madam, I can't make out the scent properly, owing to the smell of rut

Vasantasenā —Well, look for the name at any rate

Karnapūraka —Here [ is some ] name May Madam herself read [ it ] out

[ Places the mantle near her

Vasantasenā —Of the noble Cārudatta [ Having read thus, taking it longingly, covers herself with it

Ceti —Karnapūraka, this mantle becomes Madam [ well ] !

Karnapūraka —Yes The mantle becomes Madam [ well ]

Vasantasenā —Karnapūraka ! Here [ is ] your reward,

[ Gives him an ornament

कर्णपूरक —( शिरसा गृहीत्वा मणम्य च ) सपद सुदु सोहदि अज्ज २७-  
आए पावारओ । [ सप्रत सुधु शोभत आर्याया प्राभारक । ]

वसन्तसेना—कण्णऊरअ एदाए वेलाए कहि अज्जचारुदत्तो । [ कर्ण  
पूरक एतस्या वेलाया कुत्रार्यचारुदत्त । ] ३०

कर्णपूरक—एदेण ज्जेव मग्गेण पवुत्तो गन्तु गेहम् । [ एतेनैव मार्गेण  
प्रवृत्तो गन्तु गेहम् । ]

वसन्तसेना—हअे उवदिण अलिन्दअ आरुहिअ अज्जचारुदत्त ३१  
वेस्सेम्ह । [ चेदि उपरितनमलिन्दकमारुह्यायचारुदत्त पश्याम । ]

( इति निष्क्रान्ता सब )

इति द्यूतकरसवाहको नाम द्वितीयोऽङ्क ।

३६-

Karnapuraka —( Taking it on his head and saluting ) Now,  
the mantle becomes Madam very well

Vasantasena —Karnapuraka where [ could ] the noble  
Carudatta [ be ] by this time ?

Karnapuraka —He started to go home by this very road

Vasantasena —Get mounting up the upper balcony let  
us be looking at the noble Carudatta.

[ *Exeunt Omnes*

Here ends the Second Act called "Dyutakarasaṃvrahaka"

[ The gambler Samvrahaka ]

तृतीयोऽङ्कः ।

( ततः प्रविशति चेटः )

चेटः—

सुअणे वस्तु भिच्चाणुकम्पके शामिण णिद्धणके वि शोटदे ।  
पिणुणे उण वव्यगच्चिदे दुल्लके वस्तु पलिणामदालुणे ॥ १ ॥

अवि अ शशपलकवलहे ण शक्कि वालिहुं  
अण्णपदात्तकलत्ते ण शक्कि वालिहुम् ।  
जुदपशत्तमणुस्से ण शक्कि वालिहुं  
जे वि शहाचिअदोशे ण शक्कि वालिहुम् ॥ २ ॥

का वि वेला अज्जचारुदत्तइश गन्धर्वं घुणितुं गदइश । अदिकमदि  
अद्धलभणा । अज्ज वि ण आअच्छदि । ता जाइ वाहिलदुआलशालाए गदुअ  
शुविइराम् । [ सुजनः खलु भृत्यानुकम्पकः स्वामी निर्धनकोऽपि द्योभते ।  
पिणुनः पुनर्द्वयगर्भितो दुष्करः खलु परिणामदाहणः ॥

अपि च

तस्यलम्पटवलीवर्शे न शक्यो वारयितुमन्यप्रसक्तकलन न शक्य वारयितुम् ।  
द्यूतप्रसक्तमनुष्यो न शक्यो वारयितु योऽपि स्वाभाविकदोषो न शक्यो वारयितुम् ॥

ACT III

( Then enter Ceta )

Ceta —A master [who is] a good man, compassionate towards [his] servants, does indeed look to advantage, even though without wealth, [a master, who is] on the other hand, wicked, proud of [his] wealth is indeed difficult to serve [and is] terrible [or, harmful] in the end (1)

And again,

It is not possible to restrain a bull greedy of corn, it is not possible to restrain a wife attached to another; it is not possible to restrain a man deeply attached to gambling; it is not possible to restrain [or, ward off] what again is a natural defect (2)

What a [long] time indeed since the noble Carudat's went out to hear the musical concert The midnight is passing

कपि बेलार्यचारुदत्तस्य गान्धर्व श्रोतु गतस्य । अतिक्रामत्यर्धरजनी । अद्यापि नाग-  
च्छति । तथावद्बहिर्द्वारशालाया गत्वा स्वप्स्यामि । ] ( इति तथा करोति ) ९

( ततः प्रविशति चारुदत्तो विदूषकश्च )

चारुदत्त—अहो अहो साधु साधु रेभिलेन गीतम् । वीणा हि नामा-  
समुद्रोत्थित रत्नम् । कुत १३

उत्कण्ठितस्य हृदयानुमुणा वयस्या

सकेतके चिरयति प्रवरो विनोद ।

सस्थापना प्रियतमा चिरहातुराणां

रक्तस्य रागपरिवृद्धिकर- प्रमोदः ॥ ३ ॥

विदूषक —भो एहि । गेहं गच्छेम्ह । [ भो सहि । गृह मच्छाव. । ]

चारुदत्त —अहो सुष्ठु भावरेभिलेन गीतम् ।

विदूषक—मम दाव दुवेहिं ज्जेव्व हस्स जाअदि । इत्थिमाए सक्कमं ३

पठन्तीए मणुस्सेण अ काअलीं गाअन्तेण । इत्थिमा दाव सक्कमं पठन्तीं विण्ण-  
णवणस्सा विअ गिट्ठी अहिअ सुसुआअदि । मणुस्सो वि काअलीं गाअन्तो  
सुक्खसुमणोदामवेट्ठिदो बुद्धुपुरोहिदो विअ मन्त जवन्तो दिट्ठं मे ण रोअदि । ६  
[ मम तावद्वाभ्यामेव हास्य जायते । स्त्रिया सस्कृत पठन्त्या मनुष्येण च काकलीं

away, still he has not come. So, going to the verandah [ or,  
hall ] at the outer door, I shall just sleep [ there ] { Does accordingly  
( Then enter Cārudatta and Vidusaka )

Cārudatta —Oh, wonder! Oh! Rebhila sang most beauti-  
fully! The lute indeed [ is ] a jewel [ but ] not arising out from  
the ocean Why?

[ It is ] a companion exactly after [ or, pleasing to ] the heart  
of a love-sick person, an excellent [ means of ] diversion  
when the lover making an appointment carries, the most  
likeable [ means for ] consolation for those suffering on  
account of separation, [ and a producer of ] great delight in-  
creasing the passion of one [ already ] in love ( 3 )

Vidūsaka —Oh, come on, let us go home

Cārudatta —Oh! Friend Rebhila sang very well!

Vidūsaka —For my part, a laugh is caused by two [ things ]  
alone—by a woman reading aloud Sanskrit, and by a man sing-  
ing the Kakali [ in a low, soft tone ] Now, a woman reading  
aloud Sanskrit, like a young cow having a new rope passed

गयना । सौ तावत्संस्कृतं वदन्ती दत्तनवनस्पदे शृष्टिः अथिक् मूमूसम् करोति ।  
 १ मनुष्योऽपि काकली गायन् शुष्कममनोशाभवेतिनो वृद्धपुषोदित इव मन्त्रं जपन् इदं  
 मे न च्चेत् । ]

चारुदत्त—यस्य मुष्टु गत्रय गीतं भावरेभिरेन । न च भवान्परितुष्टः ।

रक्तं च नाम मयुरं च समं स्फुटं च

भावान्निजं च ललितं च मनाहरं च ।

किंवा प्रगस्नवचनेत्रंदुमिर्भङ्गकै-

रन्तर्हिना यदि भवेद्भनितेति मन्ये ॥ ४॥

अपि च

तं तस्य स्वरसंक्रमं मृदुगिरंः श्लिष्टं च तन्त्रीस्थनं

धणांशामपि मृच्छन्तान्तरगतं तारं विरामे मृदुम् ।

हेलासंयमितं पुनश्च ललितं रांगद्विरुचचारितं

यत्सर्वं शिरसेऽपि गीतसमये गच्छामि शृण्वन्नृषि ॥ ५ ॥

विदूषक—भा वजस्य आवगन्तररच्छाविहाण्णु सुतं कुम्कुरा वि सुना ।  
 ता गे गच्छेत् १ ( उदयोऽनलोक्ष्य ) वअम् पेम्प पेम्प । एतो वि अन्वमा-

through [her] nostrils, makes distinctly (*adhukam*, or, repeatedly) a *sū sū* noise, a man also singing the *Kākali*, like an old priest wrapped in a garland of dried up flowers, muttering the Mantras, is assuredly not to my liking

*Cārudatta*—Friend, superbly indeed did friend Rebbhila sing to-day And yet you are not satisfied'

[The *gita* was] indeed impassioned, and sweet, and smooth and distinct, and full of emotion, and charming and attractive Or, what need of many commendatory words uttered by me? I think [or wonder] whether there was some woman concealed [who was singing and not Rebbhila]! (4)

And again,

To tell the truth, even though the time of the singing is gone by, I am moving on, as though listening [still] to that cadence of notes of him of sweet voice, and the properly harmonised notes of the lute, high-pitched, mingled in the different *Mārchanās* even on syllables, low at the close, controlled with utmost ease, and at the same time charming and repeated twice in consonance with the *Rāga* [or, passion]! (5)

*Vidūśaka*—O friend, even the dogs are sleeping soundly [or, comfortably] at the partitions of the road through the market

१ रन्तर्हिना । २ गिर । ३ गगाद् द्वि... ।



रस विष अवसास देन्तो अन्तरिक्षपासादादो ओदरदि भव चन्द्रो । ३  
 [ भो वदस्य भाग्यन्तररथ्याविभागेषु सुख कुक्कुरा अपि सुता । तद्वृह गच्छान् ।  
 . . वदस्य पदय पदय । एषोऽप्यन्धकारास्येवावकासा ददन्तरिक्षपासादादवनरानि भगरा-  
 श्चद्र । ] ६

चारुदत्त—सम्यग्गह भवान् ।

असौ हि दन्वा तिमिरावकाशमस्तं व्रजत्युज्जतकोटिरिन्दु ।

जलायगाटस्य वनद्विपस्य तीक्ष्ण विषाणाग्रमिवावाशिष्टम् ॥ ६ ॥

विदूषक—भो एद् अम्हान् गेहम् । वड्डुनागञ्ज वड्डुमाणञ्ज उग्घाटोहि  
 दुभारअम् । [ भो इदमस्माकं गेहम् । वधनानक वधननक उद्योतय हारम् । ]

चेत्—अज्जमिन्ने पाह सल्लसजाए शुगीयदि आगदे अज्जचाहुदत्ते । ३  
 ता ज्ञाव दुभारअं शे उग्घाटोमि । ( तथा कृत्वा ) अज्ज वन्दामि । मिन्नेअ  
 तुमपि वन्दामि । एत्थ वित्थिग्गे आहाणे णिशीदन्तु अज्जा । [ पार्यनेत्रेपस्य  
 स्वरस्योऽपि रूपने । आगत पार्यचारुदत्त । तदावगतमस्योद्धारामि । . . आर्य ६  
 वदे । मैत्रेय त्वामपि वदे । अत्र वित्तीर्णं पामने निदीक्षतमार्गं । ]

( भौ नाम्नेन प्रविश्येणविदितम् )

विदूषक—वड्डुमाणञ्ज रअणिअ सदावेहि पादान् घोददुअ । [ वधनानक ६  
 रगनिका शशपय पादो पावितुम् । ]

So, let us go home (*Looking in front*) Friend, see, see. Here in this divine moon also, descending from [his] ex-palses, as though making room for darkness.

**Cārudatta**—You have spoken truly [or well]

This moon, indeed making room for darkness, goes to rest, with [his] end raised up, like the sharp tuft-end of a wild elephant plunged into the water remaining above [that is, visible over the water] (6)

**Vidūṣaka**—Oh here [is] our house Vardhsmānaka, Vardhsmānaka open the door

**Ceta**—The voice of the noble Maitreya is being heard! The noble Cārudatta has arrived. So, I shall open the door for him (*Doing accordingly*) Sir, I salute [you] Maitreya, I salute you as well. Pray, take [you two] your seats here on the seats spread out [or, commodious] Sirs

[*Both, gesticulating entrance, s.t. door*]

**Vidūṣaka**—Vardhsmānaka, shout out for Radanika to wash [our] feet.

चारुदत्त—( *Carudatta* ) यत् सुप्तजन प्रबोधयितुम् ।

१२ चेट—अज्जमित्तअ अह पाणिअ मेण्हे । तुम पादाइ घोवेहि । [ आर्य-  
मैत्रेय नइ पानीय गृह्णामि । त्व पादौ गव । ]

विदूषक—( *Vidusaka* ) भो वअस्स एसो दाणि दासीए पुत्तो भविअ  
१५ पाणिअ मेण्हेदि । म ण्य बग्ग्हण पादाइ धावावेदि । [ भो वयस्य एव इदानीं  
वस्य पुनो मृत्वा पान गृह्णाति । ना पुनर्नाह्ण पादौ धावयति । ]

चारुदत्त—वयस्य मैत्रेय त्वमुदकं गृह्णाण । वर्धमानकं पादौ प्रक्षालयतु ।

१६ चेट—अज्जमित्तअ देहि उदअम् । [ आर्यमैत्रेय देह्युदकम् । ]  
( *Vidusaka* स्तथा करोति । चेटञ्चारुदत्तस्य पादौ प्रक्षाल्यापसरति )

चारुदत्त—दीयता ब्राह्मणस्य पादोदकम् ।

१७ विदूषक—किं मम पादोदकं हि । भूमीए ज्जेव मए ताडिदगइहेण विअ  
पुणावि ताडिदव्वम् । [ किं मम पादोदकं । मय्यामेव मया ताडितगर्भेनेव पुनरपि  
लोन्निव्वम् । ]

१८ चेट—अज्जमित्तअ बग्ग्हणे वत्तु तुमम् । [ आर्यमैत्रेय ब्राह्मण खलु त्वम् । ]

*Carudatta* —( *With pity* ) Away with awakening a person  
[ who is ] asleep

*Ceta* —Noble Maitreya, I shall take [ hold of ] the water,  
you wash the feet [ of *Carudatta* ]

*Vidusaka* —( *With wrath* ) O friend now here [ this *Ceta* ],  
holding the status of (*bhutta*) the son of a whore takes [ hold  
of ] the water but makes me a Brahmana, wash the feet !

*Carudatta* —Friend Maitreya you take [ hold of ] the  
water Let *Vardhamānaka* wash the feet

*Ceta* —Noble Maitreya pour out [ lit. give ] the water

[ *Vidusaka* does accordingly. *Ceta* having washed *Carudatta*'s  
feet moves back

*Carudatta* —Let water for [ washing ] the feet be poured  
out for the Brahmana [ *Maitreya* ]

*Vidusaka* —What [ is the use ] to me of waters for [ wash-  
ing ] the feet ? I must needs be rolling about again on the bare  
ground like a donkey which has been given a hiding !

*Ceta* —Noble Maitreya, you [ are ] forsooth a Brahmana  
[ and so must be respected duly ]

विदूषक—अथा सर्वनागाणां मज्जे दुण्डुहो तथा सर्वब्रह्मणाणां मज्जे अहं ब्रह्मणो [ यथा सर्वनागानां मध्ये दुण्डुभं तथा सर्वब्रह्मणाणां मध्येऽहं ब्राह्मणम् । ]

चेट्ट—अज्जमित्तेयं तथा वि घोदइशम् । ( तथा कृत्वा ) अज्जमित्तेअ २७  
एदं तं शुवण्णभण्डं मम दिवा तुहं लत्तिं अ । तां गेण्हं । [ भायमैत्रेयं तथापि  
आविप्सामि । आर्यमैत्रेय एतत्तत्सुवर्णभाण्डं मम दिवा तत्र एतौ च । तद्भाणं । ]  
( इति दत्त्वा निष्क्रान्तः ) ३०

विदूषक—( गृहीत्वा ) अज्ज वि एदं चिट्ठिदि । किं एतय उज्जइणीए  
चोरो वि णत्ति जो एदं दासीए पुत्तं जिदाचोरं ण यशहरदि । भो बभस्स  
अन्धन्तरचतुस्सालअं पवेत्तं आमि णम् । [ यथाप्येनत्तिण्णि । किमिज्जोज्जायिन्या ३१  
चौरोऽपि नास्ति य एतं दास्यापुत्रं निदाचोरं नापहरति । भो वयस्य अम्यन्तरचतु  
शालकं प्रवेशयाम्येनम् । ]

चारुवत्त—

अलं चतुशालमिमं प्रवेदय प्रकाशनारीधृत एष यस्मात् ।

तस्मान्त्स्यम धारय विप्रं तावद्यावन्न तस्या खलु भो समर्प्यते ॥ ७ ॥

( निदां नात्यन्तं ' त तस्य स्वरसकमम्— ( ३१५ ) इति पुनः पठति )

Vidūṣaka—As the Dandubha [ species of serpents ; abso-  
lutely harmless and not feared by any one ] amongst all  
serpents so [ am ] I a Brāhmana amongst all Brahmanas !

Ceta—Noble Maitreya all the same I shall wash [ them ]  
( *Doing accordingly* ) Noble Maitreya, here [ is ] that bunch  
of gold ornaments [ to be kept by you now according to  
Cārudatta's orders ] with me by day, and with you by night  
So, take [ it ] [ Gives it and exit ]

Vidūṣaka—( *Taking it* ) Even now [ or so long ] this has  
remained [ with us ] What is there not even a [ single ] thief in  
Uṣṣyini here none who would steal this sort of a whore [ the  
suvarṇabhanda ] the stealer of [ my ] sleep ? O friend I shall  
place this in the inner quadrangle [ chamber ]

Cārudatta—Do not place [ lit. away with placing ] this  
in the inner quadrangle because it has been worn by a public  
woman Therefore O Brāhmana keep it yourself so long as  
it is not handed over to her ( 7 )

[ *Gesticulating being asleep repeats again : That car'ance of notes  
of him etc. III 5* ]

निदृपकः—अवि निद्रा अदि मवम् । [अपि निद्राति भवान् ।]

चारुदत्तः—अर्थ किम् ।

इयं हि निद्रा नयनावलम्बिनी ललाटेदेशादुपसर्पतीव भाम् ।

अदृश्यरूपा चपला जरेव सा मनुष्यसत्त्वं परिभूय वर्धते ॥ ८ ॥

विदृपकः—तः सुप्तेह । [ तत्स्वपितः । ] ( नाट्येन स्वपिति )

( ततः प्रविशति शर्विलकः )

शर्विलकः—कृत्वा शरीरपरिणाहसुखप्रवेशं

शिक्षाबलेन च बलेन च कर्ममार्गम् । १ ॥

गच्छामि भूमिपरिसर्पणघृष्टपाश्वी

निर्मुच्यमान इव जीर्णतनुर्भुजंगः ॥ ९ ॥

( नभोऽग्लः सहर्षम् ) अये कथमस्तमुपगच्छति स भगवान्मुग्धाङ्कः । तथा हि

घृपतिपुरुषशङ्कितप्रचारं परगृहदूषणनिश्चितैकवीरम् ।

घनपटलतमो निरुद्धतारा रजनिरियं जननीव संवृणोति ॥ १० ॥

Vidūṣka — Ah, you sleepy ?

Carudatta — Just so

Here, this sleep indeed is as though approaching me from the region of the forehead, taking hold of [my] eyes; which, like old age, of invisible form, [and] elusive, augments in strength overcoming the vitality of man (8)

Vidūṣka — Well, let us [both] sleep

[Gesticulates falling asleep

(Then enter Sarvilaka)

Sarvilaka — Having made a passage by boring (larman), affording easy entrance for the compass of [my] body, by virtue of [my] training and by [my physical] strength, I go ahead [through the passage] with [my] sides scratched by creeping on the ground, like a serpent of worn-out body, being relieved of [his] slough (9)

(Looking to the sky, with joy) Oh! What, is that divine moon going to set? Thus—

This night, like a mother, is concealing [me], with the stars screened by the thick mass of darkness, [me] whose movement is apprehensive of the king's officers, [or, city-guards], and who am the one warrior resolved upon breaking through (dūṣana) the houses of others? (10)

वृक्षवाटिकापरिसरे सधि कृत्वा प्रविष्टोऽस्मि मध्यमकम् । तथाऽदिदानीं चतु-  
शालकमपि दृषयामि । भोः

कामं नीचमिदं वदन्तु पुरुषा स्वप्ने च यद्दुर्घते  
विश्वस्तेषु च वञ्चनापरिमवञ्चौर्यं न शौर्यं हि तत् ।  
स्वार्थीना चचनोयतापि हि वर बद्धो न सेनाखलि-  
मार्गां ह्यप नरेन्द्रसौतिकवधे पूर्व कृतो द्रौणिना ॥ ११ ॥

तत्कस्मिन्नदेशे सधिमुत्पादयामि ।

देश' को नृ जलावशेकशिथिलो यास्मिन्नं शब्दे भवे-  
द्भिस्तीनां च न दर्शनान्नरगतः संधिः करालो भवेत् ।  
क्षारक्षीणतया च लोष्टककृशं जीर्णं क्व हर्म्यं भवे-  
त्कस्मिन्स्त्रीजनदृशं च न भवेत्स्यादर्थसिद्धिश्च मे ॥ १० ॥

( भित्तिं पतामुश्य ) नित्यादित्यदर्शनोदकसचनेन दूषितेय भूमिः क्षारक्षीणा ।

Having made a breach in the fence, the wall of the grove of  
trees, I have now entered the middle [region] So, I shall now  
break through the inner quadrangle as well Oh!

I admit (kūmam) people may speak of this [profession  
of a thief] as vile, which again prospers when [people  
are] asleep Overcoming by fraud those who are unsuspect-  
ing is [but] knavery, there [is], verily, no heroism about  
it Still, even a blamable state, dependant on oneself is better,  
but not [a servile state where one is] to have hands folded  
in service [And] moreover, this [is] the course followed  
formerly by Drona's son [Asvatthaman] at the murder of  
kings while asleep !

( 11 )

Well, in what region shall I make a breach ?

Which possibly [is] the region loose owing to the sprink-  
ling of water, where no noise would result [at the time of  
boring] ? Where there could be a wide breach in the walls,  
but not within [that is, capable of attracting] the sight of  
others ? Where could the mansion be dilapidated, with the  
brick-masonry rendered less strong owing to being corroded  
by salt-petre ? Where there would not be the sight of  
women-folk, and at the same time there would be the accom-  
plishment of [my] desired object ?

( 12 )

( Feeling the wall ) Here [is] the region weakened by salt-  
petre and rendered loose (dūṣṭa) by the sprinkling of water at

मूषिकोत्करश्चेह । हन्त सिद्धोऽयमर्थः । प्रथमेतत्कन्दपुत्राणां सिद्धिलक्षणम् ।  
 ३ अत्र कर्मप्रारम्भे क्रीडशामिदानीं सधिमुत्पादयामि । इह खलु भगवता कनक-  
 शक्तिना चतुर्विधं सध्युपायो दर्शितः । तद्यथा—पक्वेष्टकानामाकर्षणम् अरमेष्ट-  
 कानां छेदनम् पिण्डमयानां संचनम् काष्ठमयानां पाटनमिति । तदत्र पक्वेष्टक  
 ६ इष्टकाकर्षणम् । तत्र

पद्मन्याकोशं भास्करं बालचन्द्रं  
 चापीं विस्तीर्णं स्वस्तिकं पूर्णकुम्भम् ।  
 ततस्मिन्वेगे वक्ष्याम्यात्मशिल्पं  
 दृष्ट्वा इतो यं वद्विस्मयं यान्ति पौरा ॥ १३ ॥

तदत्र पक्वेष्टके पूर्णकुम्भ एव शोभते । तमुत्पादयामि ।

अन्यासु भित्तियु मया निशि पाटितासु  
 क्षारक्षतासु विपमासु च कल्पनासु ।

the daily (*nitya*) sight of the [rise of the] sun, and here [is also] a pile of rubbish excavated by mice! Oh joy, this [my] desired object is accomplished! This [is] the first sign of success for the sons of Skanda [that is thieves]! Now here, to begin the boring what kind of breach shall I make? Here indeed by the Reverend Kanakasakti has been prescribed a four-fold mode for [making] breaches which [is] as follows—(1) Pulling out the bricks if baked (2) Cutting through the bricks if unbaked (3) Sprinkling [water over bricks] made of earth clods, (4) Chipping [bricks] made of wood So, here [the mode to be followed is] pulling out the bricks there being baked bricks There [too]

[are possible the following varieties]—Fully blossomed lotus sun, crescent moon well rectangular, Svastika, full water jar—So, in what place shall I show my craftsmanship seeing which tomorrow the citizens would become amazed! (13)

Now here in [this region of] baked bricks a full water-jar [variety of breach] alone would look well [or, appropriate] I shall effect it

In the case of other walls and hard structures [or, formations] corroded by salt-petre, breached at night, the crowd of neighbours, on seeing [the whole thing] in the [next]

दृष्ट्वा प्रमातृत्वमये प्रतिवेशिर्मर्गो

दोषाश्च मे वदति कर्मणि कोशल च ॥ १४ ॥

नमो वरदाय कुमारकृतिक्रियाय नमः कनकशकये ब्रह्मण्यदेवाय देवव्रताय नमो  
भास्करानन्दिने नमो योगाचार्याय यस्याहं प्रथमः शिष्यः । तेन च परितुष्टेन  
योगरोचना मे दत्ता ।

अनया हि समालम्ब्य न मां द्रक्ष्यन्ति राक्षसाः ।

शस्त्रं च पतितं शत्रवे रुजं नोत्पादयिष्यति ॥ १५ ॥

( तथा करोति ) धिक्कष्टम् । प्रमाणसूत्रं मे विस्मृतम् । ( विचिन्त्य ) आ इदं  
यज्ञोपवीतं प्रमाणसूत्रं भविष्यति । यज्ञोपवीतं हि नाम ब्राह्मणस्य महत्पुण्यकरण  
द्रव्यम् विशेषतोऽस्मद्विषयम् । कृतम् ।

एतेन मापयति भित्तिषु कर्ममार्गमेतेन मोक्षयति भूषणसंप्रयोगान् ।

उद्गाहको भवति यन्मृद्वे कपाटे वृष्टस्य कीटभुजगैः परिवेष्टनं च ॥ १६ ॥

मापयित्वा कर्म समाभे । ( तथा कृत्वा लोक्य च ) एकलोष्टावशेषोऽयं सधिः ।

morning, have spoken in condemnation of me, and at the  
same time of my skill in [ my ] job ( 14 )

A bow to the boon-giver Kumara Kārtikeya a bow to  
Kankasakti the god good to the Brahmans of divine law, a  
bow to Bhāskaranandin, a bow to Yogacarya of whom I [ am ]  
the best ( *prathamah* ) pupil. And by him fully satisfied, was  
given to me a magic ointment.

The guards would not indeed be able to see me when anointed  
with this [ *yogarocana* ] nor would [ any ] weapon striking  
at [ my ] body, produce [ any ] agony [ or, wound ] ( 15 )

( *Does accordingly* )

Oh, fie! Alas! I have forgotten my measuring tape  
( *Thinking* ) Oh, yes! This [ my ] sacred thread would be [ serving  
the purpose of ] the measuring tape. A sacred thread, indeed,  
[ is ] a great helping material to a Brahman, especially to  
[ one ] like us. Why?

With this [ one ] measures the passage made by boring in  
the walls, with this [ one ] unfastens the fastenings of orna-  
ments, it becomes the opener in the case of a door made fast  
by a bolt, [ it is ] also a ligature for one bitten by insects or  
serpents! ( 16 )

Having measured up, I [ now ] start boring ( *Dang accord-  
ingly and beholding* ) This breach has [ only ] one brick re-

द्विक्रष्टम् । अहिना दृष्टोऽस्मि । (यज्ञोपवीतेनाङ्गुली बद्धा विषवेगं नाग्यति ।  
 ३ चिकित्सा कृत्वा ) स्वस्थोऽस्मि । (पुन कर्म कृत्वा दृष्ट्वा च ) अये ज्वरति  
 प्रदीप । तथा हि

शिक्षा प्रदीपस्य सुपर्णपिञ्जरा महीतले सधिसुखेन निर्गता ।

धिभाति पर्यन्ततम समावृता सुपर्णरेखेव कथे निवेशिता ॥ १७ ॥

(पुन कर्म कृत्वा ) समाप्तोऽयं सधि । भवतु । प्रविशामि । अथवा न तावदपि  
 कामि । प्रतिपुन्य निवेशयामि । (तथा कृत्वा ) अये न कश्चित् । नम कार्तिके  
 २ याय । (प्रतिपुन्य दृष्ट्वा च ) अये पुरुषद्वयं मुत्तम् । भवतु । आत्मरक्षार्थं द्वाभु  
 द्वाग्यामि । कथं जर्णत्वाद्बहस्यं निरोति कपात्सम् । तत्रैवदसलिलमन्वेपयामि ।  
 ३ नु सलिलं मवेपयति । (इतस्ततो दृष्ट्वा सलिलं गृहीत्वा क्षिपन्सशङ्कम् ) मा  
 ४ तावद्भना पतञ्चलमत्पादयेत् । भवतु । एव तावत् । (पृष्टेन प्रतीक्ष्य कपादु  
 द्वात्च ) भवतु । एव तावत् । इदानीं परीक्षं किं लक्ष्यमुत्तम् उत परमार्थमुत्तमिदं  
 द्वयम् (जासयित्वा परीक्ष्य च ) अये परमार्थमुत्तमाननं भवितव्यम् । तथा हि

ma ing [to be pulled out] Fie! Alas! I am bitten by a  
 snake' (Having tied up his finger with the sacred thread, gestu-  
 r lates the effect of poison applying the medicine) I am all  
 right [now] (Boring again, and seeing) Aye a lamp is  
 burning Thus—

The flame of the lamp yellowish like gold, emerging  
 through the opening of the breach, on to the ground, being  
 enveloped by darkness on all sides, shines like a streak of  
 gold drawn on a touch stone ! (17)

(Again doing the boring) Finished [is] this breach  
 Well [now] I shall enter or, I shall not enter for a while  
 (total) I shall [first] introduce a dummy man (Doing accord-  
 in // ) Ah [there is] no one [about] A bow to Kartikeya!  
 (Entering and seeing) Ah! a couple of men asleep! Well I  
 shall open the door for the sake of my [own] protection.  
 What, owing to the house being old, the door is creaking! So,  
 I shall just make a search for water Where possibly could  
 the water indeed be? (Looking here and there, taking the water, and  
 throwing it on, apprehensively) I hope it will not make any  
 noise, while falling on the ground Well, thus now [I shall  
 act] (Waiting behind opening the door) Well [I shall do]  
 just this Now I shall examine whether this pair is feigning  
 sleep or is really asleep (Having frightened them and examin-  
 ing) Ah this pair ought to be really asleep! Thus—



निःश्वासोऽस्य न शक्तिः सुविशदस्तुल्यान्तरं धर्तते  
 हृष्टिर्गाढानमीलिता न विकला नाम्यन्तरे चञ्चला ।  
 गात्रं स्रस्तशरीरसंधिगिथिलं शय्याप्रमाणाधिकं  
 दीपं चापि न मर्षयेद्भिमुखं स्याद्दृश्यसुतं यदि ॥ १८ ॥

( समन्तादवलोक्य ) अये कथं मृदुः । अयं दूरः । अयं षण्ठः । इयमपि वीणा ।  
 एते वंशाः । अमी पुस्तकाः । कथं नाट्याचार्यस्य गृहमिदम् । अथवा भवनप्र-  
 त्ययात्प्रविष्टोऽस्मि । तदिकं परमार्थदरिद्रोऽयम् उत राजभयाच्चौरभयाद्वा भूमिष्ठ  
 द्रव्यं धारयति । तन्ममापि नाम शर्विलकस्य भूमिष्ठं द्रव्यम् । भवतु । वीजं प्रक्षि-  
 पामि । ( तथा कृत्वा ) निक्षिप्तं बीजं न क्वचित्स्फारीभवति । अये परमार्थदरि-  
 द्रोऽयम् । भवतु । गच्छामि ।

विदूषकः—( उत्सवप्रायते ) भो वअस्स संघो विअ दिज्जदि । चोरं विअ  
 पेनत्तामि । ता गेणहडु भवं एदं सुवण्णभण्डअम् । [ भो वयस्य सधिरिव वृश्यते ।  
 चारमिव पश्यामि । तद्दृष्ट्वा तु भवानिदं सुवर्णभाण्डम् । ]

O, this [pair] the breathing [is], not heaving, quite distinct  
 and goes on at regular intervals; the eyes [are] fast closed  
 up, neither blinking, nor unsteady within; the limbs [are]  
 relaxed, owing to the joints of the body being loosened and  
 [go] beyond the measure [or, limits] of the bed. If this  
 [pair] be feigning sleep, it could not be bearing the [gleam  
 of the] lamp straight on [its] faces (18)

(*Looking all round*) Aye, what, a drum! This flute  
 (*dardura*), this Panava; here again a lute, these reed-pipes,  
 these dolls! What, [is] this a house of a Professor of music  
 [or, dancing]? Or, [it appears that I was not well-advised in  
 that] I entered [here] on trusting to the [external bigness of  
 the] mansion! Then, is he [the owner of the house] really poor,  
 or does he keep the wealth buried under the ground through fear  
 of the king or fear of thieves? In that case, [can there be any]  
 wealth buried underground to [and not capable of being  
 discovered by] even me, Sarvilaka, for the matter of that?  
 Well, I shall scatter away the [magical] seeds. (*Dang accord-  
 ingly*) The scattered seed is not expanding anywhere! Aye,  
 [that means] this one [is] really poor. Well, I shall go

Vidūṣaka :—( *Talks in his sleep* ) O friend, [something]  
 like a breach is seen; [something] like a thief I see. So, take  
 you this bunch of gold ornaments.

शर्विलक—किं न सत्वयमिह मा प्रविष्टं ज्ञात्वा दरिद्रोऽस्मीत्युपहसति ।

१२ तत्किं व्यापादयामि उत लघुत्वादुत्स्वप्रायते । ( दृष्ट्वा ) अये जर्जरस्नानशाटी  
निवद्ध दीपप्रभयोद्दीपित सत्यमेवेतदलकरणभाण्डम् । भवतु । गृह्णामि । अपरा  
न युक्त तुल्यावस्थ कृत्स्नपुत्रजन पीडयितुम् । तद्गच्छामि ।

१३ विदूषक—भो वयस्स साविदोसि गोब्रह्मणकामाए जइ एद सुवण्ण-  
भण्डअ ण गेह्णसि । [ भो वयस्य शापितोऽसि गो-ब्रह्मणकाम्याया यदेतत्सुवर्णभाण्ड  
न गृह्णसि । ]

१४ शर्विलक—अनतिव्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च ।  
तद्गृह्णामि अथवा ज्वलति प्रदीप । अस्ति च मया प्रदीपनिर्वापणार्थमाग्नेय  
कीटो धात । त तावत्प्रवेशयामि । तस्याय देशकाल । एष मुक्तो मया कीटो  
यात्वेवाम्य दीपस्योपरि मण्डलेर्विचित्रैर्विचरितुम् । एष पक्षद्वयानितेन निर्वापितो  
२१ भद्रपीठन । विस्फुटमन्धकारम् । अथवा मयाप्यस्मद्ब्राह्मणकुले न धिक्कृतमन्ध  
कारम् । भह हि चतुर्वेदविदोऽप्रतिग्राहकस्य पुत्र शर्विलको नाम ब्राह्मणो

Sarvilaka —What, [can it] not [be] indeed that this one, finding out that I have entered here, is ridiculing [me], because he is poor? So, shall I kill [him] or is he talking in [his] sleep, owing to nervousness? (Seeing) Ah! Here [is] truly enough a bunch of ornaments wrapped up in a tattered bath towel, flashing up in the lamp-light! All right I shall take [it] or [it is] not proper to harass a nobly born person, equally circumstanced [that is hard hit by fortune]

Vidūśaka —O friend, you would be cursed in the name of the wish of cows and Brahmanas, if you would not take this bunch of gold ornaments!

Sarvilaka —The venerable cow-wish and Brahmana-wish ought not to be transgressed. So, I shall take [it], or, the lamp is burning on. Now (as yet) again, I keep [with me] a fire-insect for the purpose of extinguishing a lamp. I shall just introduce it. This [is just the proper] time and place for [making use of] it. Here let the insect released by me, fly ahead straight (even) to hover about over this lamp in varying [or, wonder]

Bhadrapith  
pair of w  
has not by

गणिकामदनिकार्यमकार्यमनुतिष्ठामि । इदानीं करोमि ब्राह्मणस्य प्रणयम् । ( इति निघृशति )

३४

विदूषकः—भो वज्रस्य सीदलो दे अगहत्यो । [ भो वयस्य शीतलस्तेऽग्रहस्त । ]

शर्विलकः—धिवप्रमाद । सल्लिस्सपक्काच्छीतलो मेऽग्रहस्त । भवतु । कक्ष-२७ योर्हस्त प्रक्षिपामि । ( नाट्येन स अग्रहस्तमुष्णीकृत्य गह्वानि )

विदूषक—गहिदम् । [ मूर्खतम् । ]

शर्विलक—अनतिक्रमणीयोऽय ब्राह्मणप्रणय । तद्रुहीतम् । ३७

विदूषक—दाणि विक्रिणिदपण्णो विअ वाणिओ अह सहं सुविस्सम् । [ इदानीं विक्रीतपण्य इव वाणिक् अह मुस्त स्वप्स्यामि । ]

शर्विलक—महाब्राह्मण स्वपिहि वर्षशतम् । कष्टमेव मदनिकारागणिकार्ये ३३ ब्राह्मणकुल तमसि पातितम् । अथवा आत्मा पातित ।

[that is I have brought great disgrace on] our Brahmana family ' For, I, the son of one well versed in the four Vedss and [a Grhas<sup>th</sup>a] not accepting any gifts, a Brahmana, Sarvilaka by name, am doing this ignoble deed for the sake of the courtesan Madanika ! Now, I shall grant the request of the Brahmana  
[ Is about to take it

Vidūsaka —O friend, cold [ is ] your fore part of the hand [ that is, the fingers ]

Sarvilaka —Fie upon [this] carelessness [of mine] ! The fore-part of my hand has become cold owing to the contact with water ' Well, I shall push [my] hand in the [two] arms<sup>1</sup> . [ Ges'culating the warming up of his right hand, takes the sutarnabhunda

Vidūsaka —{ Have you } taken [ it ] ?

Sarvilaka —This request of a Brahmana ought not to be transgressed, so [ I have ] taken [ it ]

Vidūsaka —Now I shall sleep peacefully, like a merchant who has sold off [ his ] merchandise

Sarvilaka —Great Brahmana, sleep on for a hundred years ! Alas ' Thus, for the sake of the courtesan Madanika, has been thrown [ by me my ] Brahmana family in darkness [ that is, disgraced ] ! Or rather, [ my own ] self has been thrown [ in darkness ]

धिगस्तु खलु दारिद्र्यमनिवृत्तं पौरुषम् ।

यदेतद्गृहितं कर्म निन्दामि च करोमि च ॥ १९ ॥

तथावन्मदनिकाया निष्क्रयणार्थं वसन्तसेनागृहं गच्छामि । (परिक्रम्यावलाक  
च) अये पदशब्द इव । मा नाम रक्षिण । भवतु । स्तम्भीभूत्वा तिष्ठामि  
३ अथवा ममापि नाम शर्विलकस्य रक्षिण । योऽह

माजारां क्रमणे मृगं प्रसरणं श्येनो ग्रहालुञ्जने

सुतासुतमनुष्यवीर्यतुलने श्वा सर्पणं पक्ष्मणम् ।

माया रूपशरीरवेशरश्मिने वाग्देशभाषान्तरे

वाया रात्रिषु सकटेषु दुर्बुधो वाजी स्थले नीर्जल ॥ २० ॥

अपि च

भुजग इव गतौ गिरि स्थिरत्वे पतगपते परिसर्पणे च तुल्य ।

शश इव भुजनाथलोकनऽहं वृक इव च ग्रहण वने च सिंह ॥ २१ ॥

He is indeed upon penury where manly valour is subjected to humiliation [or disparagement] in that I condemn this shameful deed but still do [it] (19)

Well I shall now go to Vasantasena's house to redeem Madanika by paying off the price (*Moving about and beholding*) Ab! [Something] like the noise of foot steps! I hope [they are] not the guards! All right I shall stand [stiff] like [lit becoming] a pillar Or rather could there be guards even for [that is capable of overcoming] the Sarvilaka? I who [am]

a cat in leaping off a deer in running a hawk in holding fast and rending a dog in judging the strength of a person asleep or awake a serpent in crawling Mayā [juggler's magic] in assuming [various] forms bodies or dresses, [Goddesses of] speech in [making use of] the various languages of countries a lamp during nights a mule (*duduma*) in crowded [or intricate] places a horse on land a boat on water! (20)

And further

In movement like a snake a mountain in firmness and equal to the lord of birds in heading off like a hare in looking about the world I [am] and like a wolf in capturing and a lion in strength (21)

(प्रविश्य) रदनिका—हृदी हृदी वाहिरदुआरसालाए पसुत्तो वडुमा

णओ । सोवि एत्थ ण दीसइ । भोडु । अज्जमित्तेअं सद्दवेमि । [ हा धिक् हा  
भिक् बहिर्द्वारसालाया प्रसुतो वर्धमानक सोऽप्यत्र न दृश्यते । भवतु । आर्यमत्रेय ३  
शब्दापयामि । ] (इति पक्वामति )

शर्विलकः—(रदनिका हन्तुमिच्छति । निरूप्य) कथं स्त्री । भवतु ।

गच्छामि । ] (इति निष्क्रान्त ) ६

रदनिका—( गत्वा सयासम् ) हृदी हृदी अम्हाणं गेहे संधिं कप्पिअ  
चोरो णिक्कमति । भोडु । मित्तेअ गढुअ पचोधेमि । ( विदूपकभुपगम्य ) अज्ज-  
मित्तेअ उट्ठेहि उट्ठेहि । अम्हाण गेहे संधिं कप्पिअ चोरो णिक्कन्तो । [ हा धिक् १  
हा धिक् अस्माक गृहे सार्धं कर्तयित्वा चोरो निष्क्रामति । भवतु । भेत्रेय गत्वा प्रबो  
धयामि । आर्यमत्रेय उत्तिष्ठोत्तिष्ठ । अस्माक गेहे सार्धं कर्तयित्वा चोरो निष्क्रान्त । ]

विदूपक—( उत्थाय ) आः दासीए धीए कि भणासि—चोरं कप्पिअ १२  
संधी णिक्कन्तो । [ आः दास्याःपुत्रिके किं भणासि—चोरं कर्तयित्वा सार्धनिष्क्रान्तः । ]

रदनिका—हदास अलं परिहासेण । कि ण पेत्तसि एणम् । [ हताश अलं  
परिहासेन । किं न प्रेक्षस एनम् । ] १५

विदूपक—आ दासीए धीए कि भणासि—दुदिअं विअ दुआरअ  
उग्घाडिदं ति । भो वअस्स चारुदत्त उट्ठेहि, उट्ठेहि । अम्हाणं गेहे संधिं दइअ

( *Entering* ) Radanikā:—Oh fie! —Alas! Vardhamanaka had been asleep [ or, was sleeping ] in the hall near the outer door! He too is not to be seen here! Well, I shall shout out for the noble Maitreya! [ *Moves about*

Sarvilaka —( *Wishes to strike Radanika, observing* ) What, a woman! All right! I shall go [ *Exit*

Radanikā —( *Goes, with fear* ) Oh, fie! Alas! Having bored a hole in our house, the thief is getting away! Well, going to Maitreya, I shall awaken [ him ] ( *Approaching Vidusaka* ) Noble Maitreya, get up, get up! Having bored a hole in our house, the thief has got away!

Vidūsaka —( *Getting up* ) Ah! [ You ] daughter of a whore! What do you say—' Having bored a hole in our house, the thief has got away! '

Radanikā —Wretch, enough of joking! Can you not see this [ hole ]?

Vidūsaka —Ha! [ You ] daughter of a whore! What do you say—' A second door as though has been in evidence [ it.

१८ चोरो गिरन्तो । [ आ गस्या पुनिके विं भणसि—द्वितीयमिव दारमुद्घाटितम् इति । भ वयस्य चारुत्त उत्तिगोत्तिव । अस्माकं गेहे सधिं दत्त्वा चोरो निष्कान्त । ]

चारुदत्त —भवतु । भो अल परिहासेन ।

२१ विदूषक —भो ण परिहासो । पेक्खडु भवम् । [ भो न परिहास । प्रेयसो भवान् । ]

चारुदत्त —कस्मिन्नुदेश ।

२२ विदूषक —भो एसो । [ भो एव । ]

चारुदत्त —( विनोक्य ) अहो दर्शनीयोऽय सधि ।

उपरिस्तरनिपातितेष्टकोऽय शिरसि तनुर्विपुलश्च मध्यदशे ।

असह्यजनसप्रयागभीरोहृदयमिव स्फुटित महागृहस्य ॥ २२ ॥

कथमस्मिन्नपि कर्मणि कुशलता ।

विदूषक—भो वजस्त अज सधी दुवेहिं उज्जव विण्णा भवे । आडु

आगतएण सिक्खिट्टुकामण वा । अण्णवा इध उज्जदणीए को अम्हाण घर-  
विहव ण जाणादि । [ भो वयस्य अय सविदाभ्यामेव दत्ता भवेत् । अधवागतुनेन  
शित्तुमानेन वा । अयथामाज्जयिथा कोऽस्माक गृहविभव न जानाति । ]

opened up) O friend Carudatta get up get up Having  
put up a hole in our house a thief has got away !

Carudatta —All right Oh enough of joking !

Vidusaka —Oh [this is] no joke See you [yourself]

Carudatta —In what part ?

Vidusaka —Oh this [here]

Carudatta —(Observing) Oh [How] charming to look at  
[is] this hole ?

With the bricks pulled out from the top part downwards,  
slender [or narrow] at the top and wide enough in the  
central region this [hole is] as though the heart of [our]  
big house split up [being] afraid of association with an un-  
worthy person ' (22)

What [there exists] skill even in such [kind of] work ?

Vidusaka —O friend this hole could have been made only  
by two [kinds of persons]—either by a stranger [thief] or by a  
[novice thief] desirous of learning [his trade] Otherwise,  
who here in Ujjayini does not know [what kind of] prosperity  
[or wealth we have] in our house ?

चारुदत्त—

वैदेश्येन कृतो भवेन्मम गृहे व्यापारमभ्यस्यता  
नासौ वेदितवान्धनैर्विरहित विस्त्र-घसुप्त जनम् ।

दृष्ट्वा प्राङ्महतीं निवासरचनामस्माकमाशान्वित

सधिच्छेदनस्त्रिंशत् एव सुचिर पश्चात्तिरागो गत ॥ २३ ॥

तत सुहृद्भ्यः किमसौ कथयिष्यति तपस्वी—सार्यवाहसुतस्य गृह प्रविश्य न  
किञ्चिन्मया समासादितम् इति ।

विदूषक—भो कथं तं ज्जेव चोरहृत्तं अणुसोचसि । तेण चिन्तिदं ३  
महन्त एदं गहम् । इदो रअणभण्डअ सुवण्णभण्डअ वा णिक्कामइस्सामि । (स्मृत्वा  
सविपादमागतम्) कर्हिं तं सुवण्णभण्डअम् । (पुनानुस्मृत्य प्रकाशम्) भो  
वअस्स तुम सव्वकाल भण्णसि—मुस्सो मित्तअओ अपण्णित्तो मित्तेअओ त्ति । ६  
सुट्ठु मए किदं तं सुवण्णभण्डअ भवत्तो हत्थे सम्पपअन्तेण । अण्णधा दासीए  
पुत्तेण अण्णहिदं भवे । [ भो कथं तमेव चौरहतकमनुसोचसि । तेन चिन्तितं महदे  
तहृहम् । इतो रत्तभाण्डं सुवर्णभाण्डं वा निक्कामयिष्यामि । कुन तत्सुवर्णभाण्डम् । ९

भो वयस्य त्व सर्वकाल भण्णसि—मुक्त्वा मनेयं अपण्णित्तो मनेयं इति । सुट्ठु मया  
कृतं तत्सुवर्णभाण्डं भवतो हस्ते सम्पयता । अन्यथा दास्यापुत्तेणापहन्तं भवेत् । ]

Carudatta—

[ This hole ] must have been made by a foreigner practising  
[ his ] trade at my house He did not realise [ that there were ]  
people [ here ] bereft of riches [ and therefore ] sleeping  
soundly seeing first [ or in front ] the huge structure of our  
abode full of hope he must have gone afterwards disappoin-  
ted, quite [ or merely ] fatigued with boring a hole for a  
long time ! ( 23 )

Then what would that poor man be telling to his friends—  
' Entering the house of the son of a big merchant nothing  
whatever was secured by me !

Vidūṣaka—Oh ! What you are bewailing [ the lot of ] that  
same wretched thief He [ must have ] thought— Here [ is ] a  
big house from here I shall purloin a treasure of gems or a  
treasure of gold ( Remembering with dejection to himself ) Where  
[ is ] that bunch of gold ornaments ? ( Again recollecting aloud )  
O friend you are for all time [ given to ] saying ' Maitreya [ is ]  
a fool Maitreya [ is ] an ignorant [ boor ] ' I did well in plac-  
ing that bunch of gold ornaments in your hands Otherwise,  
[ it ] would have been carried off by [ that ] son of a whore

१ मयासादितम् ।

- १२ चारुदत्त—अल परिहासेन ।  
विदूषकः—मो गाम अह मुस्तो ता किं परिहासस्स वि देशजाठ  
ण जमि । [ मो दस चह दूमकिं परिहासस्सवि देहकात् न जानानि । ]
- १५ चारुदत्त—इत्था वेत्थायद ।  
विदूषकः— जदा तुम मर मग्गिदो सि—शीदसे दे अगगत्यो ।  
[ मो दग त्व मदा नोअहि—इतत्थेअस्स । ]
- १८ चारुदत्त—कदाचिदेवमपि स्यात् । (दबनो निरुप्य लहपन्) वदस्य  
दिष्टया ते प्रिय नवेद्यामि ।  
विदूषक—किं ण अबहिदन् । [ किं ननहनन् । ]
- २१ चारुदत्त—इतर ।  
विदूषकः—तथा वि किं पियम् । [ तथापि किं पियम् । ]  
चारुदत्त—यदसौ कृतार्यो गत ।
- २२ विदूषक—पासो वसु सो । [ न्यास रह स । ]  
चारुदत्त—कथ न्यास । (नेहनुत्तन )  
विदूषक—समस्सत्तु भवन् । अइ पासो चोरेण अबहिदो तुम किं मोह  
इउवने । [ ननकविनु भगन् । यदि न्यासोरे इतस्स किं नेहनुत्तन । ]

Carudatta—Away with joking

Vidūṣaka—Oh, even though I [may be] a fool, still, do I not know the [proper] place and time even of joking?

Carudatta—At what time?

Vidūṣaka—Oh when you were to die by me—'The fore-part of your hand [is] cold'

Carudatta—Perhaps it might have been even thus. (Observing on all sides, with joy) Friend, luckily I [can] tell you [something] very agreeable.

Vidūṣaka—What, [it is] not carried off

Carudatta—Carried off.

Vidūṣaka—Then still what [is it that is] very agreeable?

Carudatta—That he went away with [his] purpose accomplished.

Vidūṣaka—[But] it [was] indeed a deposit

Carudatta—What a deposit! [Falls into a swoon]

Vidūṣaka—Be you composed. If the deposit is carried off by the thief why did you fall into a faint?



चारुदत्तः—(समादृत्य) वयस्य

कः भ्रष्टास्यति भृतार्थं सर्वो मां तूलंयिष्यति ।

शङ्कनीया हि लोकेऽस्मिन्नितिप्रतापा दरिद्रता ॥ २४ ॥

शोः कष्टम् ।

यदि तावत्कृतान्तेन प्रणयोऽर्थेषु मे कृतः ।

किमिदानीं वृशंसेन चारित्र्यमपि दूषितम् ॥ २५ ॥

विदूषकः—अहं वस्तु अवशविस्तम् केण दिग्गन् केण महिदम् को वा सन्नित्ति । [ अहं खच्चलदिग्गानि केन दत्तम् केन गृहीतम् को वा छाही इति । ]

चारुदत्तः—अहमिदानीमवृतमभिधास्ये ।

मैदयेणाप्यर्जयिष्यामि पुनर्न्यासप्रतिक्रियाम् ।

अमृतं नाभिधास्यामि चारित्र्यभ्रंशकारणम् ॥ २६ ॥

रदनिका—ता जाव अज्जाधुदाए गडुअ जिवेदेमि । [ तदावश्याधुदाये मत्वा निवेश्यामि । ] ( इति निष्क्रान्ता )

( ततः प्रविशति चेट्या सह चान्दत्तवधुः )

*Cārudatta* :—( *Recovering* ) Friend,

Who would be believing in the real state of things ? Every one would look down upon me. For, in this world, poverty void of [ all ] dignity [ or, exploit ] is fit to be suspected [ of any crime ] ! ( 24 )

Oh, alas !

If indeed, was contracted by fate intimacy with my riches—why now has [ my ] character also been tarnished by the wicked one ! ( 25 )

*Vidūṣaka* :—I shall indeed [ or, am prepared to ] deny [ the whole thing, saying ]—‘ By whom [ was it ] given ? By whom, taken ? Who again [ was ] the witness ? ’

*Cārudatta* :—Would I be telling a lie now ?

Even by begging [ if it comes to that ] shall I again secure the requital of the deposit ; [ but ] falsehood shall I not utter, [ which would be ] the cause of the loss of [ my ] character ! ( 26 )

*Radanikā* :—Well, having gone to the noble *Dhātā*, I shall inform [ her of all this ]. [ *Exit*

( *Then enter Cārudatta's wife with a Ceti* )

वधू—(ससन्नमन्) अइ सच्च अत्ररिक्सदसरीरो अज्जउत्तो अज्जमित्ते-  
एण सह । [ अवि सत्यमपरिक्षितशरीर आर्यपुत्र आर्यमैत्रेयेण सह । ]

६ चेटी—भट्टिणि सच्चम् । किं तु जो सो वेस्साजणकेरको अलंकारओ  
सो अवहिदो । [ भविं म यम् । किं तु यं स वेस्याजनस्यालंकारकं मोक्षहतः । ]  
( वधूमोह नाटयति )

९ चेटी—समस्ससदु अज्जा घूदा । [ समाश्रित्वार्या धृता । ]

वधू—( समाश्रयस्य ) हञ्जे किं भणासि—अत्ररिक्सदसरीरो अज्जउत्तो  
त्ति । वर दाणि सो सरीरेण परिक्सदो ण उण चारित्तेण । सपद् उज्जदणीए

१२ जणो एवमं मन्तइस्सदि—दलिह्दाए अज्जउत्तेण ज्जेव ईदिस अज्ज अणु-  
चिट्ठिदम् त्ति । ( उर्ध्वमवलोक्य नि श्वस्य च ) भमश्च कअन्त पीकरवत्तपडिद्व-  
जलविन्दुचञ्चलेहिं कीन्सि दलिह्परिसभाभयेएहि । इअ च मे एका मातृगृहलब्धा

१५ रअणावर्णा चिट्ठिदि । एद वि अदिसोण्डीरदाए अज्जउत्तो ण गोपिहस्सदि ।  
इञ्जे अज्जमित्तंअ दाव सदावेहिं । [ चेदि किं भणामि—अपरिक्षितशरीर आर्यपुत्रः  
इति । यत्प्रतिश्रीं स शरीरेण परिक्षित न पुनश्चारित्तेण । सादतमुज्जयिम्या जन एव

१८ मन्न वप्पति—वरिद्धतयार्यपुत्रेणैवैवृक्षमकार्यमनुष्ठितम् इति । .. भयवन्तृतान्त पुनर-  
पनयिततजलविचञ्चले कीदसि दग्दिषुत्तुभगभेय । इय च म एका मातृगृहलब्धा  
रनावली तिष्ठति । एतामप्यतिशोण्डीरनयार्यपुत्रो न ग्रहीष्यति । चेदि आयमेवेय

२१ तावच्छब्दापय । ]

Wife—( *Excitedly* ) Well is my Lord [ husband ] with  
the noble Maitreya really uninjured in body !

Ceti—My Lady, [ that is ] true But those ornaments  
belonging to the courtesan—well those have been carried off  
[ Wife gesticulates a faint

Ceti—Be composed, noble Dhuta !

Wife—( *Recovering* ) Ceti, what did you say ' My Lord  
[ is ] uninjured in body ? '—Better now if he were injured  
in body, but not in character On the present occasion,  
people in Ujssini would be talking thus—' Owing to [ his ]  
poverty, such vile deed was done by my Lord himself '  
( *Looking upwards and sighing* ) Divine Fate ' You play with the  
fortunes of poor people, fickle like the drops of water fallen on  
a lotus-leaf ' Now here remains with me only one jewel necklace  
got from [ my ] mother's family My Lord [ however ], would

चेटी—जं अज्जा धूदा जाणवेदि । (विदूषकमुपगम्य ) अज्जमित्तेज धूदा  
दे सद्देदि । [ यदर्या धूनाज्ञापयति । ...आर्यमैत्रेय धूता त्वा सन्नापयति । ]

विदूषकः—कहिं सा । [ कुत्र सा । ]

चेटी—एसा चिट्ठेदि । उवसम्प । [ एसा निष्ठति । उपसर्प । ]

विदूषक—( उपसृत्य ) सोन्धि भोदीए । [ स्वस्ति भवत्याः । ]

वधूः—अज्ज वन्दामि । अज्ज पुरत्थिआमुहो होहि । [ आर्य वन्दे ।  
आर्य पुरस्तात्मुखो भव । ]

विदूषकः—एसो भोदि पुरत्थिआमुहो संवुत्तो ण्हि । [ एष भवति पुरस्ता-  
त्मुखः संवृत्तोऽस्मि । ]

वधूः—अज्ज पडिच्छ इमम् । [ आर्य प्रनीच्छ इमाम् । ]

विदूषकः—किं ण्णेदम् । [ किं न्दिम् । ]

वधूः—अहं कसु रअणसट्ठि उववसिदा आसि । तहिं जधाविहवाणुसारेण  
बन्हणो पडिग्गाहिद्वो । सो अ ण पडिग्गाहिदो ता तस्स किदे पडिच्छ इमं  
रअणमालिअम् । [ अह खलु रत्नपङ्गीनपोषितासम् । तत्र यथाविभवानुसारेण ब्राह्मणः  
प्रतिग्रहिनस्य । स च न यन्विग्रहित तस्य कृते प्रतीच्छेमा रत्नमालिकाम् । ]

not take even this, owing to [his] being extremely proud.  
Ceṭī, just call out noble Maitreya.

Ceṭī:—As the noble Dhūta commands. (*Approaching*  
Vidūṣaka) Noble Maitreya, Dhūta is calling you.

Vidūṣaka:—Where [is] she?

Ceṭī—Here stays [she] Approach [her].

Vidūṣaka—(*Approaching*) Welfare to you!

Wife:—Sir, I salute [you]. Sir, stay with [your] face to  
the East.

Vidūṣaka—Here, Lady, I have turned [my] face towards  
the East.

Wife—Sir, accept this.

Vidūṣaka:—What possibly [is] this?

Wife:—I indeed had observed a fast on the Ratnasasthi  
[day] There, a Brāhmana had to be made to accept [or, given]  
a gift, commensurate with [my] wealth. But, he has not yet  
been made to accept a gift. So, on his account, accept this  
jewel-necklace.

विदूषक—(प्रीत्या) सोत्थि । गमिस्सम् । पिअवअस्सस्स जिवेद्वेमि ।  
[ स्वति । गमिष्यामि । प्रियवयस्वस्य निवेद्यामि । ]

३९ वधू—अज्जमित्तेअ मा वसु म लज्जावेहि । [ आर्यमेत्रेय मा खलु मां  
लज्जिता कुरु । ] ( इति निष्क्रान्ता )

विदूषक—( सविस्मयम् ) अहो से महाणुभावदा । [ अहो अस्या महानु  
भावता । ]

चारुदत्त—अये चिरयति मैत्रेय । मा नाम वैकुट्यादकार्यं कुर्यात् ।  
मैत्रेय मैत्रेय ।

४० विदूषक—( उपसृत्य ) एसो भि । गेण्ह एदम् । [ एसोअस्मि । गृह्णाणैताम् । ]  
( रत्नावलीं दर्शयति )

चारुदत्त—किमेतत् ।

४१ विदूषक—भो ज दे सरिसदारसगहस्स फलम् । [ भो यत्ते सदशदासम्  
इत्य कम् । ]

चारुदत्त—कथम् । माह्वणी मामनुकम्पते । कसम् । इदानीमस्मि दरिद्रः ।  
आत्मभाग्यक्षतद्रव्य स्त्रीद्रव्येणानुकम्पित ।

अर्यत पुरुषो नारी या नारी सार्यत पुमान् ॥ २७ ॥

अथवा । नाह दग्धि । यस्य मम

Vidusaka—( Taking it ) Welfare [ to you ] ' I shall go  
[ and ] deliver [ this ] to [ my ] dear friend.

Wife—Noble Maitreya do not indeed make me feel  
ashamed [ Exit ]

Vidusaka—( With amazement ) Oh, her magnanimity !

Carudatta—Ah, Maitreya is tarrying ' I hope he does not  
do anything unbecoming through distraction Maitreya,  
Maitreya !

Vidūsaka—( Approaching ) Here am [ I ] ' Take this  
[ Shows the jewel necklace ]

Cārudatta—What [ is ] this ?

Vidūsaka—Oh, what [ is ] the fruit of your marrying a  
worthy wife !

Cārudatta—What, [ even my ] wife [ lit. Brāhmaṇa  
woman ] feels pity for me ' Alas ! Now am I [ really ] poor,  
whose wealth is lost through my [ ill ] luck, and who I  
[ am ] pitied by a woman's wealth [ It is ] through money  
[ that ] a man [ becomes ] a woman, [ and ] through money, a  
woman, man.

Or rather, I am not poor, who I have

विमवानुगतता मार्या सुखदुःखसुहृद्भवात् ।

सत्यं च न परिभ्रष्टं यद्विद्विषु दुर्लभम् ॥ २८ ॥

मैत्रेय गच्छ रत्नावलीमादाय वसन्तसेनायाः सकाशम् । वक्तव्या च सा मद्र-  
चनात्—यत्सत्वस्माभिः सुवर्णभाण्डमाल्मीयमिति कृत्वा विश्रम्भाद्भूते हारितम् ।  
तस्य कृते गृह्यतामियं रत्नावली इति ॥

विदूषक—मा दाव अक्साइदस्स अभुत्तस्स अप्पमुत्तस्स चोरेहिं अब-  
हिदस्स कारणादो च्छत्तु समुद्सारभूता रज्ज्णावली दीअदि । [ मा तावदवदित  
स्यामुक्त्वास्मन्मूल्यं चौरपहतस्य कारणाच्चतु समुद्सारभूता रत्नावली दीयते । ]

चारुदत्त—वयस्य मा मैत्रम् ।

यं समालम्ब्य विश्वासं न्यासोऽस्मास्तु तथा कृतम् ।

तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ २९ ॥

तद्वयस्य अस्मच्छरीरस्पृष्टिकया शापितोऽसि नैनामग्राहयित्वात्रागन्त-  
व्यम् । वर्षमानक

a wife endowed with magnanimity, you a dear friend in  
prosperity and in adversity [ or, happiness and grief ], and  
who have not swerved from truth [ rectitude ] which is difficult  
to have among the poor ( 28 )

Naitreya, go, taking the jewel-necklace to Vasantasena.  
And she should be addressed in my name [ as follows ]—‘ Please  
accept this jewel-necklace in place of the bunch of gold orna-  
ments, which was indeed gambled away at play freely by us,  
thinking ( *अन्ता* ) that it belonged to us

Vidūśaka —Let not, for the matter of that be given the  
jewel-necklace which is the essence [ that is most costly object,  
treasure ] of the four oceans, for the sake of [ that object of ]  
small value which has been neither eaten, nor enjoyed, [ but was  
simply ] carried off by thieves )

Cārudatta —Friend, no not so.

Depending upon which confidence [ or, faith ], the deposit  
was made with us —of that great trust itself, this price is  
paid ( 29 )

So, friend, you are abjured by the touch of our body—you  
should not come back, without having made [ Vasantasenā ]  
accept this Vardhamānaka,

पताभिरिष्टकामिः संधि. कियतां सुसंहतः शीघ्रम् ।

परिवादवहलदोषार्जं यस्य रक्षां परिहरामि ॥ ३० ॥

वयस्य मेत्रेय भवताप्यकृपणशीघ्रदीर्यमभिधातव्यम् ।

विदूषकः—भो दलिदो किं अक्विर्णं मन्तेदि । [ भो. दरिद्रः किमकृपणं  
मन्त्रयति । ]

चारुदत्तः—अदरिद्रोऽस्मि सखे यस्य मम । [ विभवानुगता भार्या ( ३।२८ )

इत्यादि पुन पठति । ] तद्गच्छतु भवात् । अहमपि कृतशौचः संध्यामुपासे ।

( इति निष्क्रान्ताः सर्वे )

इति संधिच्छेदो नाम तृतीयोऽङ्कः ।

Let the hole be properly filled up with these bricks quickly, the care of which I cannot avoid, owing to the many evils accruing from scandal ( 30 )

Friend Maitreya, you too should speak [to her] in an exalted and dignified manner.

Vidūṣaka —Oh! Does a poor man [necessarily] speak in a miserly way?

Cāruḍatta —I am not poor, friend, who I have ( Repeats again (III 28) 'A wife endowed with magnanimity' etc.) So, you may go I too, going through abintions, shall offer the morning prayers.

( Exeunt Omnes )

Here ends the Third Act called ' Samuṣṭiccheda '

[ the boring of a hole ]

## चतुर्थोऽङ्क ।

( तत प्रविशति चेटी )

चेटी—आणत्तहि अताए अज्जआए सआस गन्तुम् । एसा अज्जआ चिनफलअणिमण्णदिडी मद्रणिआए सह किपि मन्तअन्ती चिट्ठुदि । ता जाव उवसप्पामि । [ आज्ञप्तास्मि मात्रार्याया सकाशं गतुम् । एषार्या चित्रफलरुनिषण्ण-वृष्टिर्मदनिकया सह किमपि मन्यमाणा तिष्ठति । तद्यावदुपसर्पामि । ] (इति परिक्रमति)

( तत प्रविशति यथानिर्दिष्टा वसन्तसेना मदनिका च )

वसन्तसेना—हञ्जे मद्रणिए अवि सुसदिसी इअं चित्ताकिवी अज्जचा-रुदत्तस्स । [ चेदि मदनिके अपि सुसदृशीय चित्राकृतिरार्यं चारुदत्तस्य । ]

मदनिका—सुसदिसी । [ सुसदृशी । ]

वसन्तसेना—कथं तुम जाणासि । [ कथं त्वं जानासि । ]

मदनिका—जेण अज्जआए सुसिणिद्धा दिट्ठी अणुत्तमा । [ यनार्याया सुभिग्धा वृष्टिरुत्तमा । ]

वसन्तसेना—हञ्जे किं वेसवासदाक्षिण्येण मद्रणिए एवमं भणासि ।

[ चेदि किं देशवासदाक्षिण्येण मदनिके एव भणासि । ]

## ACT IV

( Then enter Ceti )

*Ceti* :—I have been ordered by [ Vasantasena's ] mother to go to Madam. Here is Madam with [ her ] eyes resting on the picture-board, talking about something or other with Madanika. So, I shall approach [ her ]

( Then enter Vasantasena as referred to, and Madanika )

*Vasantasena* :—O Madanikā, is this quite a faithful portrait of the noble Carudatta ?

*Madanikā* :—Quite faithful

*Vasantasena* :—How do you know ?

*Madanikā* :—Because Madam's extremely affectionate glance is sticking to [ it ]

*Vasantasena* :—O Madanika, do you speak thus [ merely ] on account of courtesy associated with residence in the Courtesan-quarter ?

- १५ मदनिका—अज्जए किं जो ज्जेव जणो वेसे पट्टिवसदि सो ज्जेव अलीअद्विखणो भोदि । [ आर्ये किं य एव जनो वेजे पत्तिवसति स एवलीरुदक्षिणे भवति । ]
- १६ वसन्तसेना—हञ्जे णाणापुरिससङ्गेण वेस्साजणो अलीअद्विखणो भोदि [ चेति नानापुरसङ्गेण वेद्याजनोऽलीरुदक्षिणो भवति । ]  
मदनिका—जदो दाव अज्जमाए दिडा इष अभिमादि हिजम व
- १७ तस्स कारण किं पुच्छीअदि । [ यत्तस्सावश्याया कृत्तिरिहाभिरमते हृदय च तस्स कारण किं पुच्छते । ]  
वसन्तसेना—हञ्जे सहीजणादो उवहसणीअदा रक्खामि । [ चेति सती
- १८ जनानुपहमनीयता रक्षामि । ]  
मदनिका—अज्जए एव्व जेइम् । सहीजणचित्तानुवत्ती अज्जाअणे भोदि । [ आय एव नेइम् । सहीजनचित्तानुवर्त्यबलाजनो भवति । ]
- १९ प्रथमा चेटी—(उपसूय) अज्जइ अत्ता आणवेदि—गहिदावगुण्ठण पस्सहुआए सज्ज पवहणम् । ता गच्छ ति । [ आर्य माताशेषपति—गृहीताव गण्ठन पक्षद्वारे सज्ज पवहणम् । तद्वच्छ इति । ]
- २० वसन्तसेना—एजे किं अज्जचारुदत्तो म णइस्सदि । [ चेति किंमां चारुदत्तो मा नेप्यति । ]

Madanika —Madam is it that whosoever person resides in the Courtesan-quarter that same is [necessarily] falsely courteous?

Vasantasena —Ceti owing to association with different men the courtesan-class does become falsely courteous

Madanika —When indeed the glance of Madam as well as [her] heart take delight here [in this portrait] why should the reason thereof be asked?

Vasantasena —Ceti I [want to] avoid being ridiculed by [my female] companions

Madanika —Madam it [is] not so . Women [in general] are wont to act in accordance with the desires [or, intentions] of [their] friends

First Ceti—(Approaching) Madam Mother orders—'The car [is] ready, covered up at the side door . So go'

Vasantasena —Ceti what [is it] the noble Carudatta [who] would be taking me [that is has sent this car for me to go to his house]?



चेटी—अज्जए जेण पवहणेण सुवण्णदससाहसिसओ अलंकारओ अणुप्पे-  
सिदो । [ आर्ये येन पवहणेन सह सुवर्णदशसाहसिकोऽलंकारोऽनुप्रेषित । ] ३३

वसन्तसेना—को उण सो । [ क पुन स । ]

चेटी—एसो ज्जेव राजस्सालो संठणओ । [ एष एव राजश्याल-  
सस्थानक । ] ३४

वसन्तसेना—( सकोषम् ) अवेहि । मा पुणो एवं भणिस्ससि । [ अपेहि ।  
मा पुनरेव भणिव्वसि । ]

चेटी—पसीददु पसीददु अज्जआ । सदेसेण म्हि पेसिदा । [ प्रसीदतु ३५  
प्रसीदतार्या । सदेशेनास्मि प्रेषिता । ]

वसन्तसेना—अहं संदेसस्स ज्जेव कुप्पामि । [ अहं सदेशस्यैव कुप्यामि । ]

चेटी—ता किंति अत्तं विण्णाविस्सम् । [ तत्किमिति मातरं विज्ञापयिष्यामि । ] ३६

वसन्तसेना—एव्वं विण्णाविद्व्वा—जइ म जीअन्तीं इच्छसि ता  
एव्वं ण पुणो अहं अत्ताए आण्णाविद्व्वा । [ एतं विज्ञापयितव्या—यदि मां  
जीवन्तीमिच्छसि तदेव न पुनरहं मां ज्ञापयितव्या । ] ३५

चेटी—जघा दे रोअदि । [ यथा ते रोचते । ] ( इति निष्क्रान्ता )

( प्रविश्य ) शार्दूलक—

Ceti:—Madam, [ he ] by whom has been sent along with  
the car an ornament [ or, ornaments ] worth ten thousand  
suvarnas

Vasantasena—Who again [ is ] he ?

Ceti:—This same, king's brother-in-law Samsthanaka !

Vasantasenā—( With indignation ) Get away ! Do not talk  
thus [ ever ] again !

Ceti:—Pardon, Madam, pardon ! I have been sent with a  
message [ for the contents of which I am not responsible ] !

Vasantasenā—I am angry with the message itself

Ceti:—Well then, what shall I say to Mother ?

Vasantasenā—[ She ] should be thus addressed—' If you  
wish me to live, then I should not be again directed [ or, ordered ]  
by Mother in this way '

Ceti:—As you like

[ Exit—

( Entering ) Sarvilaka —

दत्ता निशाया वचनीयदोषं निद्रां च जित्वा वृपतेश्च रक्षां ।  
न एष सूर्योदयमन्दरस्मिः क्षपाक्षयाचन्द्र इवास्मि जातः ॥ १ ॥

६. अपि च

य कश्चित्त्वरितंगतिर्निरीक्षते मां  
संभ्रान्तं द्रुतमुपसर्पति स्थितं वा ।  
तं मयं तृल्लभति द्रुपितोऽन्तरात्मा  
स्वदोषैर्भंगति हि शङ्कितो मनुष्य ॥ २ ॥

मया खलु मदनिकायां कृत साहसमनुष्ठितम् ।

परिजनकयासक्तः कश्चिन्नरः समुपेक्षितः  
क्वचिदपि गृहं नारीनाथं निरीक्ष्य त्रिदार्जितम् ।  
नरपतिवले पार्श्वोयाते स्थितं गृहद्वारुच-  
द्यत्तसितशतैरेवमायैर्निशा दिवसीकृता ॥ ३ ॥

( इति परिक्रामति )

यसन्तसेना—इजे इम दात्र चित्तफलमं मम समणीए ठाविअ ताळ-  
वेण्ट म गण्हिअ लहु आअच्छ । [ चेति इम तामचिन्नकलरु मम शयनीये स्थाप-  
यित्वा तालवृत्तं धीन्वा लघ्वागच्छ । ]

Having given over the sin of censure to the night and conquered [or, overreached] sleep as well as the king's guards here have I become at the passing away of night, like the moon with [his] rays dimmed at the rise of the sun. (1)

And again,

Whosoever going hastily, looks at me, or quickly gets near me excited and standing by—[my] guilty inner self is apprehensive of all of them. For, a man becomes suspicious, owing to [or, in consideration of] his own faults (2)

By me indeed has been carried out a rash deed for the sake of Madanikā

Some person engaged in conversation with [his] retinue, was ignored [by me], somewhere, I kept away from a house, observing [it] to be occupied by women [alone]. when the king's guards passed near, I stood like a house-pillar, mostly by such like hundreds of attempts, I turned night into day! (3)

[ Moves about

Vasantasenā —Ceti, just placing this picture-board on my bed [and] taking a fan, came [here] quickly.

मदनिका—अ अञ्जना आणवेदि । [ यग्याजापयति । ] ( इति फलक  
गृहीत्वा निष्क्रान्ता )

शर्विलक—इदं वसन्तसेनाया गृहम् । तथावत्प्रविशामि । ( प्रविश्य )  
इ नु मया मदनिका द्रष्टव्या ।

( तत्र प्रविशति तालवतहस्ता मदनिका )

शर्विलक—( दृष्ट्वा ) अये इय मदनिका ।

मदनमपि गुणैर्विशेषयन्ती रतिरिव मूर्तिमती विमलति येयम् ।

मम हृदयमनङ्गप्रहितत भृशमिव चन्द्रनगीतल करोति ॥ ४ ॥

मदनिक ।

मदनिका—( दृष्ट्वा ) अम्मो कथं सखिलजा । सखिलज सा अद् दे ।

कहिं तमम् । [ आश्रयम् कथं शर्विलक । शावत्य स्वामत ते । कुत्र त्वम् । ]

शर्विलक—कथयिष्यामि । ( इति सानुरागमयोग्य पश्यत )

वसन्तसेना—विरअदि मदनिया । ता कहि ण म्हु सा । ( गवाभकन

दृष्ट्वा ) कथम् । एसा केनावि पुरिसकण सह मन्तअन्ती चिट्ठदि । जघा अदि

सिण्ठिद्धाए णिञ्चलदिणए आपिचन्ती विअ एदं निञ्ज्जाअदितवा तद्धमि एसो सो  
जणो एदं इच्छदि अभुजिस्म काडुम् । ता रमट्ट रमट्ट । मा कस्सावि पीदिच्छदो

Madanika—As Madam commands [ Taking the board exist

Sarvilaka—This [ is ] Vasantasena's house So I shall

enter [ it ] ( Entering ) Where indeed could Madanika be  
seen by me ?

( Then enter Madanika fan in hand )

Sarvilaka—( Seeing ) Oh this [ is ] Madanika

this one who surpassing even Madana by [ her ] qualities,  
appears like Rati [ herself ] in bodily form makes my heart  
heated by the fire of love extremely cool as it were with  
sands [ paste ] ( 4 )

Madanika !

Madanika—( Seeing ) Oh What Sarvilaka ? Sarvilaka  
welcome to you Where [ or what for are ] you [ here ] ?

Sarvilaka—I shall tell [ you ]

[ Both look at each other affectionately

Vasantasena—Madanika is taking a long time [ to come  
back ] Well where indeed [ is ] she ? ( Looking through the  
window ) What ! Here is she conversing with some man ! As  
she is intently looking at him as though drinking [ him ] with

- २ मोडु । ण वसु सद्भाविससम् । [ चिरयनि मदनिका । तत्कुव नु खलु सा । ... क्यम् ।  
एवा केनापि पुरुषकेण सह मन्त्रयमाणा तिष्ठति । यथानिस्त्रिग्धया निम्बलकृष्णादिब-  
न्तवैत निध्यायति तथा तद्वयामि एष स जन एतामिच्छत्यभुजिष्या कर्तुम् । तद्रमताम् ]
- ३२ रमताम् । मा कस्यापि प्रीतिच्छेदे भवतु । न खल्वकारयिष्यामि । ]  
मदनिका—मन्विलअ कधेहि । [ शर्विलक कयय । ]  
( शर्विलक सदाइ दिशोऽवलोक्यति )
- १५ मदनिका—सन्विलअ किं णेइम् । ससङ्को विअ लक्खीअसि । [ शर्विलक  
किं विइम् । सदाइ इव लइयसे । ]  
शर्विलक—वश्ये त्वा किञ्चिद्गहस्पम् । तद्विविक्तमिदम् ।
- १६ मदनिका—अष इ । [ अय किम् । ]  
वसन्तसेना—कथ परमरहस्सम् । ता ण सुणिस्सम् । [ कथ परमरहस्पम् ।  
तन्न ओप्पामि । ]
- १७ शर्विलक—मदनिके किं वसन्तसेना मोक्षयति त्वा निष्कयेण ।  
वसन्तसेना—कथ मम सवन्धिणी कथा । ता सुणिस्सं इमिणा भवकसेण  
ओवाादसरीरा । [ कथ मम सवन्धिनी कथा । तच्छ्रोप्याम्यनेन गवाक्षेणापवारित-  
सरीरा । ]

[her] extremely affectionate fixed gaze, I guess that this [is  
the] same person [who] wishes to make her a free woman. So,  
let [her] enjoy, enjoy. Let there be no interruption of love  
[course] of any one whatsoever. I will not indeed call her.

Madanikā —Sarvilaka, tell [me]

[Sarvilaka looks about in all directions with apprehension]

Madanikā —Sarvilaka, what possibly [is] this? You  
appear to be as though apprehensive [of something]

Sarvilaka —I shall tell you some secret. So, is this a  
secluded place [where no one can overhear us]?

Madanikā —Just so

Vasantasenā —What a very close secret! Then I do not  
want to [lit will not] hear

Sarvilaka —Madanika, would Vasantasenā release you  
[from bondage] for a ransom?

Vasantasenā —What, [some] talk concerning myself!  
Well, I shall then hear, with [my] person hidden behind  
this window.

मदनिका—सखिलअ भणिदा मए अज्जआ । तदो मगादि—जइ मम  
 छन्दो तदा विणा अथ सव परिजण अभुजिस्सं करइस्सम् । अथ सखिलअ  
 कुदो दे एत्तिओ विहवो जेण म अज्जआसआसादो भोजादस्ससि । [ शर्विलक २७  
 भणिना मयाप्या । तदा भानि—यदि मम छन्दस्तदा विनार्थं सर्वं परिजनमभुजिष्य  
 करिष्यामि । अथ शर्विलक कुतस्त एतावान्निभवं येन मामायासकाशाश्लोवदिपदि । ]

शर्विलक—द्वारिदोषाभिभूतेन त्वत्स्नेहानुगतेन च ।

अथ रात्रौ मया भीरु त्वदर्थं साहसं कृतम् ॥ ५ ॥

वसन्तसेना—पसण्णा से आकिदी । साहसकम्मदाए उण उब्बेअणीआ ।

[ वसन्तास्याहनि । साहसकर्मना पुन द्वेजनीना । ]

मदनिका—सखिलअ इथीकल्लवत्तस्स कारणेण टहरं पि संसए विणि ३  
 कित्तसम् । [ शर्विलक क्खीकल्लवत्तस्य कारणेनोभयनपि सहाये विनिहितम् । ]

शर्विलक—किं किम् ।

मदनिका—सरीर चारिअ । [ शरीर चारि च । ]

शर्विलक—अपण्डिते, साहसे श्री प्रतिवसति ।

Madanikā — Sarvilaka, Madam was spoken to by me [ about it]. Then she said—'If [I had] my will, I shall make all servants free [from bondage] without any money [paid as ransom].' Now [or, but] Sarvilaka, whence so much wealth with you, by which you would free me from [slavery to] Madam?

Sarvilaka :—

Overwhelmed with poverty and goaded by [or, endowed with] love for you, by me [O] timid one, was committed for your sake a rash deed, to-day [last] night' (5)

Vasanta—enā — His appearance [is] peaceful, owing to [his] having done a rash deed, [it ought to have been] again one capable of causing terror'

Madanikā — Sarvilaks, for the sake of a mere trifle [or, bagatelle] viz. a woman, even both have been jeopardised by you!

Sarvilaka — What, what?

Madanikā — [Your] body and [your] character

Sarvilaka — Ignorant one, fortune resides in rashness [or, adventures, fortune favours the brave].

मदनिका—सखिलञ्ज अखण्डिदचारितो सि । ता ण सु ते मम का  
 १ णादो साहस करन्तेण अच्चन्तविरुद्ध आचरिदम् । [ शखिलञ्ज अखण्डितचरि  
 त्तोऽसि । तन्न खलु त्वया मम कारणात्साहस कुर्नतात्पन्तविरुद्धमाचरितम् । ]

शखिलञ्ज—नो मुष्णाम्यदलां विभूषणवतीं फुल्लामिवाहं लतां  
 विप्रस्वं न हरामि काञ्चनमयो यहार्यमभ्युद्धृतम् ।  
 धात्र्युत्सङ्गतं ह्यहमि न तथा बालं धनार्थं क्वचि-  
 त्कार्यकार्यविचारिणी मम मतिश्चैर्येऽपि नित्यं स्थितायां

तदिज्ञाप्यतां वसन्तसेना—

अथ तव शरीरस्य प्रमाणादिव निर्मितः ।

अप्रकाशो ह्यलंकारो मालेहान्धार्यतामिति ॥ ७ ॥

मदनिका—सखिलञ्ज अप्पकाशो अलंकारओ । अअ अ जणो सि इवे  
 वि ण जुज्जदि । ता उवगेहि दाव । पेस्सामि एदं अलंकारअम् । [ शखिलञ्ज  
 १ अप्रकाशोऽलंकारः । अथ च जन इति ह्यमपि न युज्यते । तदुपनय तावत् ।  
 पश्याम्येतमलंकारम् । ]

Madanika —Sarvilaka, you are [so far] possessed of a  
 stainless character [or, is your character unsullied or in tact]?  
 So, while committing a rash deed for my sake, [I hope] you  
 indeed did not do [something] very very objectionable!

Sarvilaka —

I do not rob [any helpless] woman with [her] ornaments  
 on, like a creeper fully blossomed I do not take away the  
 possessions of a Brahmana or gold amassed for the purpose  
 of [performing] a sacrifice I seeking wealth do not likewise  
 carry away any time [or anywhere] a child lying on the  
 nurse's lap [Thus] even in [the matter of] stealing, my  
 mind has always been given to considering what ought to be  
 done, and what ought not to be done (6)

So, respectfully submit to Vasantasena —

Let these ornaments [lit this ornament], as though  
 [specially] made to suit the measure of your body, be worn  
 [by you] out of consideration [lit love] for me, not [in]  
 public [or, openly] (7)

Madanikā —Sarvilakā, the ornaments [to be worn] not  
 in] public, and this person [Vasantasena]—well, these two  
 again can not go together [or, harmonise] So, bring [them] to  
 me for the present I shall see these ornaments

शर्विलक — इदमलकरणम् । ( इति साशङ्क समर्पयति )

मदनिका—( निरूप्य ) दिट्टुपुरुव्वो विअ अअ अलकारओ । ता भणेहि ६

कुदो दे एसो । [ इष्टपूर्वं इवायमलकार । तद्गण कुतस्त एष । ]

शर्विलक—मदनिके कि तवानेन । गृह्यताम् ।

मदनिका—( सरोपम् ) जइ मे पच्चअ ण गच्छसि ता किणिमित्त म ९  
णिक्किणासि । [ यदि मे प्रत्यय न गच्छसि तत्किनिमित्त मा निष्कीणासि । ]

शर्विलक—अयि प्रभासे मया श्रुत श्रेष्ठिचत्वरे यथा—सार्थवाहस्य  
चारुदत्तस्य इति । ( वसन्तसेना मदनिका च मूर्च्छा नात्यत ) १२

शर्विलक — मदनिके समाश्वासिहि । किमिदानो त्व

विपादस्त्रस्तसर्वाङ्गी संभ्रमभ्रान्तलोचना ।

नीयमानाभुजिप्यात्वं कम्पसे नानुकम्पसे ॥ ८ ॥

मदनिका—( समाश्वास्य ) साहसिअ ण वल्लु तुए मम कारणादो इम  
अकज्ज करन्तेण तस्सि गेह कोवि वावादिदा परिकखदो वा । [ साहसिक  
र खल स्वय मम क्रायणादिदमकार्य कुर्वन् तस्मिन्नेहे कोऽपि व्यापादितः  
परिहृती वा । ]

Sarvilaka — These [ are ] the ornaments

[ Hands them over apprehensively

Madanikā — ( Scrutinising ) These ornaments [ are ] like

[ those ] seen before . So, tell [ me ] whence these [ came ] to you.

Sarvilaka — Madanika what have you to do with this ?  
Take [ them ]

Madanikā — ( With anger ) If you are not [ going to the  
extent of ] trusting me, then for what reason are you buying  
me off ?

Sarvilaka — Oh in the morning, I heard at the Merchant  
square that [ they ] belonged to the big merchant Carudatta.

[ Vasantasena and Madanika gesticulate fainting away

Sarvilaka — Madanika, be composed ' Why now, you

with all [ your ] limbs getting relaxed owing to dejection,  
with [ your ] eyes rolling about through excitement [ and ] being  
given the status of one not a slave, shake away [ but ] show  
not sympathy [ for me ] ?

( 8 )

Madanikā — ( Recovering ) [ You ] adventurer, while com-  
mitting this ignoble deed for my sake, [ I hope ] you indeed did  
not kill or wound any one in that house ?

१ नायमाना भुजिप्यात्वं ।

शर्विलक—मदनिके मीने सुते न शर्विलकः प्रहरति । तन्मया न  
६ कश्चिद्भाषावितो नापि पशिक्षतः ।

मदनिका—सञ्जम् । [ सत्यम् । ]

शर्विलक—म-यम् ।

१ यमन्तसेना—( सहा ल-ना ) जम्महे पच्चुवर्जीविदिमिह । [ आम्बन्  
प्रलुपैर्जीवितामि ।

मदनिका—पिअम् । [ मियम् । ]

१२ शर्विलकः—( सेप्यन् ) मदनिके किं नाम प्रियमिति ।

एतन्नेहैवद्वहृदयो हि करोम्यकार्यं

मद्वत्तपूरंपुरुषेऽपि कुले प्रसूतः ।

एक्षामि मन्मथविपन्नगुणोऽपि मानं

मित्रं च मां दृष्ट्वादिदमस्यपरं च यामि ॥ ९ ॥

( मञ्जुम् ) इह सर्वस्यफलिनः कुलपुत्रमहाद्रुमा ।

निष्कलत्वमलं यान्ति येभ्यायिहगमक्षिताः ॥ १० ॥

Sarvilaka —Madanikā, Sarvilaka does not strike at one afraid or asleep. So, no one was killed by me, nor even wounded.

Madanikā —[ Is this ] true ?

Sarvilaka —True

Vasantasenā —( *Gaining consciousness* ) Oh ! I am [ now ] brought back to life !

Madanika —Very agreeable

Sarvilaka —( *Jealousy* ) Madanikā, what indeed [ is this ] 'very agreeable' ?

With [ my ] heart bound down by love for you, I again do an ignoble deed, even though born in a family in which the ancestors were of righteous conduct. I preserve [ my ] self-respect, though [ other ] qualities of mine have been destroyed by love. You designate me as [ your ] friend and yet go after another. ( 9 )

( *Meaningly* ) Here [ in this world ], the big trees in the form of nobly-born men, with fruits in the form of [ their ] all-in-all, become completely bereft of fruits, [ when ] eaten up by birds in the form of courtezans ! ( 10 )



अयं च सुरतज्वाल- कामाग्निः प्रणयेन्धनः ।

नराणां यत्र ह्यन्ते यौवनानि धनानि च ॥ ११ ॥

वसन्तसेना—(स्मितम्) अहो से अस्थायणे आवेजो । [ अहो अस्या-  
स्थान आवेग । ]

शार्ङ्गलक—सर्वथा

अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विद्मसन्ति ।

श्रियो हि कुर्वन्ति तथैव नार्यो भुजङ्गकन्यापरिसर्पणानि ॥ १२ ॥

स्त्रीषु न राक्षसायै रक्त पुरुष स्त्रिय परिभवन्ति ।

रक्तैव हि रन्तन्या विरक्तभावा तु हातज्या ॥ १३ ॥

सुहु तत्त्विदमुच्यते—

एता हसन्ति च रुदन्ति च वित्तहेतो-

विद्मसत्यन्ति पुरुष न तु विद्मसन्ति ।

तस्मान्नरेण कुलशीलसमन्वितेन

वेद्या. इमशानसुमना इव वर्जनीया ॥ १४ ॥

अपि च

And this [is] the fire of love with flames in the form of enjoyment [and] fuel in the form of courting, in which are sacrificed the youth and riches of men (11)

Vasantasenā—(Smilingly) Oh, his unjustified vehemence!

Sarvilaka—Completely [or, in every way]

unwise are, in my opinion, those men who place [their] trust in women and in riches for, riches and exactly likewise women do [their] movements [like those] of snake-maidens! (12)

No attachment should be made to women women insult a person attached [to them] Only that [woman who is herself] attached should be sported with, but [when] devoid of emotion, [she] should be thrown overboard (13)

It has been indeed well said—

These [women] laugh and weep as well, for the sake of wealth, [they] make a man confide [in them] but do not confide [in him] Therefore, by a man endowed with a noble birth [lit. family] and character, should be kept at arm's length [or, avoided] courtesans, like flowers in a cemetery (14)

And further,

समुद्रवीचीव चलस्वभावा सध्याभ्रलेखेव मुहूर्तरागा ।

स्त्रियो हृतार्या पुरुष निरर्थं निष्पीडितालककवच्यजन्ति ॥ १५ ॥

स्त्रियो नाम चपला

अन्य मनुष्य दृश्येन कृत्वा अन्य ततो दृष्टिभिराह्वयन्ति ।

अन्यत्र मुञ्चन्ति मद्प्रसेकमन्य शरीरेण च कामयन्ते ॥ १६ ॥

सूक्तं सलु कस्यापि—

न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुर वहन्ति ।

यवा प्रकीर्णा न भवन्ति शालयो न वेशजाता शुचयस्तथाङ्गना ॥ १७ ॥

आ दुरात्मन् चारुदत्तहतक अयं न भवति । ( इति कतिचिन्पदानि गच्छन्ति )

मदनिका—(अद्वले गृहीत्वा) अहं असवद्धभासम असभावणीए कुप्यसि ।

१ [ अयि असवद्धभासक असभावनीये कुप्यसि । ]

शर्विलक—कथमसभावनीयं नाम ।

Fickle-natured like a sea-wave displaying [lit. having] affection for a short time [only, also displaying redness] like the evening cloud line women after taking [lit. who have taken] away the wealth [of a man] abandon the man bereft of wealth like the Alaktaka pressed out (15)

Women [are] indeed fickle [or Frailty ' thy name is woman ]

Having got one man in their heart, [they] invite [some one] other than him by [their] eyes, they pour out [their] effusion of passion for a third [lit. elsewhere] and carnally love a fourth [lit. another] ' (16)

[ This is ] a fine saying of some one—

Not on the mountain top does a lotus plant grow, donkeys do not bear the yoke of horses barley-seeds scattered do not become [that is grow into] rice-crop likewise women born in the Courtesan-quarter [are] not chaste (17)

Ah Rascal Accursed Carudatta ' Here you are no more ' [ Goes a few steps

Madanika —( Taking hold of her ] the hem of his garment )  
O talker of nonsense you are enraged at something unthinkably [or, inconceivable] !

Śarvilaka —How indeed unthinkable !

मदनिका—एसो वसु अलंकारओ अज्जआकेरओ । [ एप खत्वलंकार  
भार्यासंबन्धी । ]

शर्विलकः—ततः किम् ।

मदनिका—स च तस्स अज्जस्स हत्ये विणिनिखत्तो । [ स च तस्यार्यस्य  
इस्ते विनिक्षिप्तः । ]

शर्विलकः—किमर्थम् ।

मदनिका—( कर्णे ) एव्वं विअ । [ एवमिव । ]

शर्विलकः—( सवैलक्ष्यम् ) भोः कष्टम् ।

छायायार्थं ग्रीष्मसंततो यामेवाहं समाश्रितः ।

अजानता मया सैव पत्रैः शाखा वियोजिता ॥ १८ ॥

घसन्तसेना—कथं एसो वि संतप्पदि जेव । ता अजाणन्तेण एदिणा  
एव्वं अणुचिद्धिदम् । [ कथमेयोऽपि संतप्यत एव । तद्जानतैतेनैवमनुष्ठितम् । ]

शर्विलकः—मदनिके किमिदानीं युक्तम् ।

मदनिका—इत्थ तुमं जेव पण्हिओ । [ अत्र त्वमेव पण्डितः । ]

शर्विलकः—नैवम् । पश्य

*Madanikā* :—These ornaments indeed [are] Madam's own.

*Śarvilaka* :—What then?

*Madanikā* :—Those again were deposited in the hands of that noble one.

*Śarvilaka* :—What for?

*Madanikā* :—( In his ear ) Like this.

*Śarvilaka* :—( With embarrassment ) Oh, Alas!

That same branch to which I had resorted for the sake of shade, being quite heated up by summer [heat]—that same has been divested of leaves by me unconsciously [lit. not knowing]!

( 18 )

*Vasantasenā* :—How, even this one is verily tormented. So, be [or, this one] must have done this, surely unknowingly.

*Śarvilaka* :—What [is] now proper [to be done]?

*Madanikā* :—In this case, you yourself [are] clever [enough to devise something].

*Śarvilaka* :—Not so. See—

स्त्रियो हि नाम स्वल्पेता निसर्गादेव पण्डिताः ।

पुरुषाणां तु पाण्डित्यं शास्त्रैरेवोपदिश्यते ॥ १९ ॥

मदनिका—सर्विलक जइ मम वार्डेणं सुणीअदि ता तस्स जेव महानु-  
भावस्य पाणिज्जादेदि । [ शर्विलक यदि मम वचनं श्रूयते तदा तस्येव महानु-  
भावस्य प्रतिनिर्यातय । ]

शर्विलक—मदनिके ययसो राजकुले मां कथयति ।

मदनिका—ए चन्द्रादो आइवो होदि । [ न चन्द्रादुत्तपो भवति । ]

यसन्तसेना—साहु मदणिए साहु । [ साधु मदनिके साधु । ]

शर्विलकः—मदनिके

न खलु मम विपाद्ः साहसेऽस्मिन्भयं वा

कथयसि हि किमर्थं तस्य साधोर्गुणास्त्वम् ।

जनयति मम वेदं कुस्मितं कर्म लज्जां

वृपतिरिह शत्रानां माहृशां किं नु कुर्यात् ॥ २० ॥

तथापि नीतिविद्वमेतत् । अन्य उपायधिन्यताम् ।

मदनिका—सो अअं अवरो उवाओ । [ सोऽयमपर उपायः । ]

These women, to be sure, [are] indeed clever through-  
[their] very nature; the cleverness of men, on the other hand,  
is imparted [to them] only by the [study of the] Śāstras ( 19 )

Madanikā —Sarvilaka, if you hear [that is, act according  
to] my words, then, return [these] to that same illustrious one

Sarvilaka —Madanikā, [but] if he lodges a complaint  
against me at the court

Madanika —Not from the moon comes heat!

Vasantasenā —Good, Madanikā, good!

Sarvilaka —Madanikā,

Not indeed [is there] any dejection or fear on my part in  
[respect of] this rash deed, for what purpose are you enume-  
rating to me the qualities of that saintly man? Does this  
infamous deed again create in me [any sense] of shame?  
What possibly can the king do to rascals like me here? ( 20 )

Still, this [act would be] contrary to prudence. Think of  
[some] other remedy

Madanikā :—Here [is] that another remedy.

वसन्तमेना—को वस्तु अवरो उवाजो हुविस्सदि । [ क; सत्वपर उपायो ३ भविष्यति । ]

मदनिका—तस्स जैव अज्जस्स केरओ भविअ एदं अलंकारअं अज्ज-  
आए उवणेहि । [ तस्यैवार्यस्य सन्नधी भूत्वेममलंकाररुमार्याया उपनय । ] ६.

शर्विलक—एवं कृते किं भवति ।

मदनिका—तुम दाव अचोरो सो वि अज्जो अरिणो अज्जआए सके  
अलंकारअं उवाजो भेदि । [ त्व तावदचोर सोऽप्यार्योऽमृण , आर्याया स्वकोऽलंकार ९  
रूपगतो भवति । ]

शर्विलकः—नन्वतिसाहसमेतत् ।

मदनिका—अह उवणेहि । अण्णंअ अदिसाहसम् । [ अपि उपनय १२  
अन्यथातिसाहसम् । ]

वसन्तमेना—साहु मदेणे साहु !, अमुजिस्साए विअ मन्तिदम् ।  
[ साधु मदिके, साधु !, अमुजिष्येव मन्त्रितम् । ] १५

शर्विलक—मयाप्ता महती बुद्धिर्भवतीमनुगच्छता ।

निशायां नष्टचन्द्रायां दुर्लभो मार्गदर्शक ॥ २१ ॥

Vasantasena —What indeed could the other remedy be ?

Madanika —Having become [that is, assumed the role of] one connected with that noble one himself bring these ornaments to Madam

Sarvilaka —What would happen if this be done ?

Madanika —You, to start with [would be] no thief, that noble one too [would be] free from debt [and [her own ornaments [would be] secured by Madam

Sarvilaka —I say, this [is] a very risky business

Madanika —Oh, [do] bring [them to her], otherwise [only, it would be] a very risky business

Vasantasena —Good! Madanika! Good You have spoken out [or, suggested] like one not a slave [that is, a high-born lady]

Sarvilaka —

By me following you, has been obtained great wisdom! At night with the moon set, [it is] difficult to secure one pointing out the way

मदनिका—तेण हि तुमं डमस्सि कामदेवगेहे मुहुत्तअं चिट्ठ जाव अज्ज-  
आए तुह आगमणं णिवेदेमि । [ तेन हि त्वमस्मिन्कामदेवगेहे मुहुत्तक तिष्ठ यावदा-  
३ र्यायै तवाममन निवेदयामि । ]

शार्विलक—एव भवतु ।

मदनिका—( उपसृत्य ) अज्जए एसो कखु चारुदत्तस्य सआसादो वम्हणो  
६ आअदो । [ आर्ये एष खलु चारुदत्तस्य सकाशाद्दाल्पण आगत । ]

वसन्तसेना—हजे तस्स केरअं ति क्खं तुमं जाणासि । [ चेदि तस्य  
सम्बन्धीति कथं त्वं जानासि । ]

९ मदनिका—अज्जए अत्तणकेरअं वि ण जाणामि । [ आर्यं आत्मसम्ब-  
न्धिनमपि न जानामि । ]

वसन्तसेना—( स्वगतं सशिरं कम्पं विरस्य ) जुज्जदि । ( प्रकाशम् )  
१२ पविसदु । [ युज्यते । ...पविशतु । ]

मदनिका—ज अज्जआ आणवेदि । ( उपगम्य ) पविसदु सच्चिल्लओ ।  
[ यथाशापयति । पविशतु शार्विलक । ]

१५ शार्विलक—( उपसृत्य स्वैरुत्पन्नम् ) स्वस्ति भवत्यै ।

वसन्तसेना—अज्ज वन्दामि । उवविसदु अज्जओ । [ आर्यं वन्दे ।  
उपविशत्वार्यं । ]

Madanika —In that case, do you stand [or, wait] in this Kamadeva temple, for a while, while I shall announce your arrival to Madam

Śarvilaka —Let it be so

Madanikā —( Approaching ) Madam, here [has] indeed come, a Brāhmana from Cārudatta.

Vasantasenā —Ceñ, how do you know that he is connected with him [Cārudatta]?

Madanikā —Madam, do I not know even one connected with myself [or, us]?

Vasantasenā —( To herself, laughing with a shaking of her head ) [That] is proper ( Aloud ) Let [him] enter

Madanikā —As Madam commands. ( Approaching ) Let Śarvilaka enter

Śarvilaka —( Approaching with embarrassment and shame ) Welfare to your ladyship !

Vasantasenā —I salute [you] Sir ! Let the noble one sit down.

शर्विलकः—सार्थवाहस्त्वां विज्ञापयति—जर्जरत्वाद्गृहस्य दूरक्षयमिदं १८  
भाण्डम् । तद्गृहताम् । ( इति मदनिकायां समर्प्य प्रस्थित )

वसन्तसेना—अज्ज ममावि दाव पढिसंदेशं तहिं अज्जो णेटु । [ आर्य  
ममापि तावत्यानिमदेश तत्रार्या नयतु । ] २१

शर्विलकः—( स्वगतम् ) कस्तत्र यास्यति । ( प्रकाशम् ) कः प्रतिसंदेशः ।  
वसन्तसेना—पढिच्छट्टु अज्जो मद्दण्डिमम् । [ प्रतीच्छत्वार्यो मदनिकाम् । ] २१

शर्विलकः—भवति न सत्त्ववगच्छामि । २२  
वसन्तसेना—अहं अवगच्छामि । [ अहमवगच्छामि । ]

शर्विलकः—कथयिव ।  
वसन्तसेना—अहं अज्जचारुदत्तेण भणिदा—जो इमं अलंकारअ सम- २७  
पइसुदि तस्स तुए मद्दण्डिआ दादव्वा । ता सा ज्जेव पदं दे देदित्ति एव्वं  
अज्जेण अवगच्छिदुदव्वम् । [ अहमार्यचारुदत्तेन भणिता—य इममलंकारक समर्प-  
यिष्यति तस्य त्वया मदनिका दातव्या । तत्प एवैता ते ददातीत्येवमार्यावगन्तव्यम् । ] ३०

शर्विलकः—( स्वगतम् ) अये विज्ञातोऽहमनया । ( प्रकाशम् ) साधु  
आर्यचारुदत्त साधु ।

**Sarvilaka** :—The big merchant respectfully submits [ or, sends word ] to you—' On account of the dilapidated state of the house, this treasure is difficult to be guarded. So, please, take [ it ]'  
[ *Handing them over to Madanikā, starts off*

**Vasantasenā**—Sir, let the noble one, for the matter of that, carry there a return-message from me as well !

**Sarvilaka** :—( *To himself* ) Who [ the devil ] would be going there ? ( *Aloud* ) What return-message ?

**Vasantasenā**—Let the noble one accept [ this ] Madanikā

**Sarvilaka** :—Madam, I surely do not understand [ what you mean ]

**Vasantasenā**—I understand [ what I am saying all right ]

**Sarvilaka** :—How possibly ?

**Vasantasenā**—I was told by the noble Carudatta—' He who would hand over these ornaments, to him should be given Madanikā by you !' So, the noble one [ you ] should understand that it is he [ Carudatta ] himself who is presenting this [ Madanikā ] to him [ you ]

**Sarvilaka** :—( *To himself* ) Oh, I have been known [ as a suitor for Madanikā's hand ] by her ! ( *Aloud* ) Bravo ! Noble Carudatta ! Bravo !

गुणेष्वेव हि कर्तव्यः प्रयत्नः पुरुषैः सदा ।

गुणयुक्तो इन्द्रोऽपि नैर्धररगुणैः ममः ॥ २२ ॥

अपि च

गुणेषु यत्नः पुरुषेण कार्यो न किञ्चिद्भाष्यतमं गुणानाम् ।

गुणयुक्तोऽपि इन्द्रोऽपि नैर्धररगुणैः ममः ॥ २३ ॥

यमन्तमेना—को एव पवङ्गणिओ । [ कोऽत्र मदनिकः । ]

(शक्तिरुत्तरं चेत्—अजदृ मज्जं पवङ्गणम् । [ आने रुज्जं प्रवङ्गणम् । ]

३ यमन्तमेना—इदं मन्त्रिणं मुनिं मे करेहि । विष्णुमि । अहं पवङ्गणम् । मन्त्रिणं मे । [ केहि मन्त्रिके मुनिं मे करेहि । विष्णुमि । अहं पवङ्गणम् । मन्त्रिणं मे । ]

४ मदनिका—( मन्त्रिणं ) परिचिनहि अज्जआए । [ परिचिनहि मन्त्रिणं । ]  
( इति वाक्योः पन्त्रि )

५ यमन्तमेना—अहं तुं जेव वन्दयिआ संवुत्ता । ता मण्टे । अहं पवङ्गणम् । मुनिं मे मन । [ मन्त्रिणं मेव वन्दयिआ संवुत्ता । मण्टे । अहं पवङ्गणम् । मुनिं मे मन । ]

An endeavour should always be made by men for [securing] virtues, one endowed with virtues, even though poor [is] not equal to, [that is, is far superior to] the rich bereft of virtues! (22)

And farther,

An effort should be made by a man for [securing] virtues; [there is] nothing [that is] exceedingly unobtainable by virtues. Owing to the excellence of virtues was occupied [in transgressed] by the moon [even] the head of Siva, [which is] beyond the reach [of any one]! (23)

Vasantasenā—Who [is] here, the car-driver?

[Entering with the car] Ceta—Madam, the car [is] ready!

Vasantasenā—O [Ceta] Madanikā, look at me closely. Your [are now] given away. Ascend the car. [I hope] you [would] remember me.

Madanikā—(Weeping) I have been abandoned by Madam!

[Falls at her feet]

Vasantasenā—Now you yourself have become fit to be saluted. So, go Ascend the car. [I hope] you [would] remember me.



शर्विलक—स्वस्ति भवत्ये । मदनिके

सुदृष्टः कियतामेष शिरसा वन्द्यता जनः ।

यत्र ते दुर्लभ प्राप्तं वधूशब्दावगुण्ठनम् ॥ २४ ॥

( इति मदनिकया सह प्रवहणमारुह्य गन्तुं प्रवृत्त )

( नेपथ्ये ) क कोऽत्र भो । राष्ट्रिय समाज्ञापयति—एष सत्वार्यको

गोपालदारको राजा भविष्यतीति सिद्धान्तप्रत्ययपरिचस्तेन प लक्ष्मण राजा घोषा  
वानीय धारे वन्दनगारे वद्धः । तत स्वेषु स्वेषु स्थानेष्वप्रमत्तैर्भगिभिर्विनश्यम् ।

शर्विलक—( आश्चर्य्यं ) कथं राजा पालकेन प्रियसुहृदार्यको म वद्धः ।

कलत्रवाश्वास्मि सवृत्तः । आ. कृष्टम् । अथवा

द्वयमिदमतीव लोके प्रियं नराणां सुहृच्च वनिता च ।

संप्रति तु सुन्दरीणां शतादपि सुदृष्ट्विशिष्टतम ॥ २५ ॥

भवतु । अवतरामि ।

( इत्यवतरति )

Sarvilaka —Welfare to you ! Madanika,

Let this person [ Vasantasena ] be looked at closely [ and ]  
bowed down to with [ your ] head, from whom was secured  
by you the [ right to wear a ] veil associated with [ or,  
of ] the title ' Vadhū ' [ a law fully wedded bride ], difficult  
to secure ! ( 24 )

[ Having ascended the car, along with Madanika, starts off to go  
( Behind the curtain ) ' Who, who [ is ] here ' Oh ! The  
Rastriya [ Police Commissioner ] orders—By King Palaka,  
quite uneasy at the knowledge of the prophecy of a seer—' The  
cow-herd boy would be a king—has been indeed bound down  
this Āryaka in a terrible prison-house, after being brought from  
the station of cow-herds Therefore, [ all of ] you should be  
on guard at your respective posts

Sarvilaka—( Hearing ) What, by King Palaka has been  
bound down [ my ] dear friend Āryaka ' And I have [ now ]  
become possessed of a wife ! Ah ! Alas ! Or rather,

' This pair [ is ] exceedingly dear in the world,—a  
friend and a loving wife, but now [ in the present circumstances ],  
a friend [ has become ] by far the most prominent, compared to  
a hundred lovely women ! ( 25 )

Well, I shall alight

[ Alights

मदनिका—( मास्रमञ्जलिं वद्धा ) एव ण्णेदम् । ता परं णेटु म अज्जउत्तो  
 ३ समीव गुरुजणाणम् । [ एव न्विदम् । तत्पुर नवतु धामार्यपुत्र समीपं गुरुजनानाम् । ]

शरिलक—साधु प्रिये साधु । अस्मच्चित्तसदृशमभिहितम् । ( चिन्मुदिदय )  
 मद्र जानीपे रेमिलस्य सार्धवाहस्योदवसितम् ।

५ चेट —अथ इ । [ अथ किम् । ]

शरिलक—तत्र प्रापय प्रियाम् ।

चेट —ज जज्जो आणवेदि । [ यगर्य आज्ञापयति । ]

७ मदनिका—जघा अज्जउत्तो भणादि । अप्रमत्तेण दाव अज्जउत्तेण होद  
 ध्वम् । [ यथायपुत्रो भणति । अप्रमत्तेन तावत्पर्यपुत्रेण भवितव्यम् ] ( इति निष्क्रान्ता )

शरिलक—अहमिदानीं

ज्ञातीन्विटान्स्यभुजविक्रमलदधर्णा-

नराजापमानकुपिताश्च नरेन्द्रभृत्यान् ।

उत्तेजयामि सुहृद् परिमोक्षणाय

यौगन्धरायण इवोदयनस्य राज्ञ ॥ २६ ॥

अपि च

Madanika—( *With tears folding her hands* ) It [ should be ]  
 indeed thus Then, let my Lord take me further to the elders.

Sarvilaka—Good beloved, good ! You have said in accor-  
 dance with our [ or, my own ] idea ( *Addressing Ceta* ) Good man,  
 do you know the residence of the big merchant Rabbila ?

Ceta—Oh, yes.

Sarvilaka—Take [ my ] beloved there

Ceta—As the noble one commands

Madanika—As my Lord says, my Lord again should be  
 careful [ or not negligent in his acts ] [ *Exit*

Sarvilaka—I [ shall ] now

incite, for the release of [ my ] friend, like Yangandharāyana,  
 of King Udayana, kinsmen, [ or, caste men ], parasites,  
 those who have secured fame through the prowess of  
 their own arms, [ and ] king's servants enraged owing to  
 the insult [ done to them ] by the king ' ( २६ )

And further,

प्रियसुहृद्मकारणे गृहीतं रिपुभिरसाधुभिराहितात्मशङ्कैः ।

सरमसमभितप्य मोचयामि स्थिनाभिव राहुमुखे शशाङ्कविम्बम् ॥२७॥  
( इति निष्कान् )

( प्रविश्य ) चेटो—अज्जए दिट्ठिआ वड्ढासि । अज्जचारुदत्तस्स सआसादो  
वम्हणो आअदो । [ आर्यं दिष्ट्या वधेम । आर्यचारुदत्तस्य सकाशाद्वाह्येण आग्न । ] १

वसन्तसेना—अहो रमणीअदा अज्ज दिवसस्स । ता हउं सारं वन्धु-  
लेण सम पवेसेहि णम् । [ अहो रमणीयनाय दिनसस्य । नञ्चेटि सार वन्धुनेन सम  
पवेगयनम् । ] ६

चेटो—अ अज्जआ आणवेदि । [ वगर्वाशापयति । ] ( इति निष्कान्ता )  
( विदूषको वन्धुनेन सह प्रविशति )

विदूषक—ही ही भोः तवञ्चरणकिलंसत्रिणिज्जिदेण रक्खसगआ  
रावणो पुम्फकेण विमाणेण गच्छदि । अह उण वम्हणो अक्खितवञ्चरणकिलेमो  
वि णरणीजणेण गच्छामि । [ आश्चर्यं भो तपञ्चरणकेशादिनिज्जिनेन राक्षसराजो  
रावण पुम्फकेण विमानेन गच्छति । अहं पुनत्राह्वणोऽकृतनपञ्चरणकेशोऽपि नरनायि- १२  
जनेन गच्छामि । ]

चेटो—येस्सउ अज्जो अम्हकेरक गेहदुआरम् । [ देवनामार्थोऽस्मदीय  
गेहद्वारम् । ] १५

[ My ] dear friend, captured without reason, by enemies  
[ that are ] wicked and entertaining fear in themselves, shall  
I release, attacking suddenly [ or, with great force ], like the  
disc of the moon lying in Rāhu's mouth ! ( 27 )

[ Exit

( Entering ) Ceti :—Madam, congratulations to you ! A  
Brahmana has come from Cārudatta

Vasantasena—Oh, the charming nature of this to-day !  
So, Ceti, bring him in, with [ due ] respect with [ that is, escorted  
by ] the bastard [ guide ].

Ceti—As Madam commands ( Exit ) १

( Enter Vidūśaka, with a bastard-gate )

Vidūśaka—Ha ! Ha ! Oh ! Ravana, the king of Rakṣasas,  
used to move in the air car Puspaka won by [ undergoing ] the  
troubles of practising penance, while, I, [ a mere ] Brahmana,  
though having undergone no troubles of practising penance,  
[ have the good fortune to ] move in the company of a crowd of  
men and women [ or, a male and a female ] !

Ceti—Look, Sir, at the [ entrance ] gate of our house !

- विदूषक—( अत्युत्पन्न सविम्बयम् ) अहो सलिलमिन्नमूर्तिमहिद्वहरी-  
 दोवलवणस्त विविहसुअन्धिकुमुमोवहारचित्तिहिदभूमिभाअस्त गगणतयाअलो-  
 १८ अणकोदृष्टदृष्टणाभिदम्सिस्सम दोराअमाणावन्धिदौरवणहत्यममाइदमदि-  
 आद्रामगुणात्किदम्स समुच्चिउद्दन्तिदन्ततोरणावभामिदम्स महारअणोवाओव-  
 मोहिणा पवणवन्तोअणालुन्नचञ्चलग्रहत्थेण इदो एहि ति वाहरन्तेण विअ  
 २१ म सोहगपटा प्राणिवहेणोवमाहिदम्स तोरणवणत्थम्भवेदिआणित्रिससमुद्ध  
 सन्तहरिद्वृष्टपट्टवन्तामफ्रिहमङ्गलकम्भामिगमोहअपास्तस्त महासुरवस्त-  
 त्थन्हुभेअवज्जणित्तरपट्टिवद्धकणअकवाडम्स दुग्गदजणमणोरहाआसकरस्त  
 २२ वसन्तसेणाभवणदुआस्तम् सस्सिगीअदा । ज मच्च सज्जत्थस्स वि जुगस्स वटा  
 दिडि आआरदि । [ अहो सलिलमिन्नमूर्तिमहिद्वहरीनापलेनस्य विविहसुअन्धिकुमु  
 मोपट्टारिअत्रिक्विनभूमिभागस्य , गगनतलग्नोन्नकानुदलदूरोन्नामितशीयस्य . तालाप  
 २७ मानावगन्धिनैराकण्ठमन्त्रमायितमट्टिकागमगुणात्कृतस्य , समुच्चिउद्दन्तिदन्ततोरणाव  
 ४ भामिन्स्य महानापगगापशोभिना पवन्तलग्नान्नात्तलचञ्चलग्रहस्तेन इत एहि इति  
 वयानरेव मा माभागवताकानिवहेनोपशोभितस्य तोरणवणम्भवेदिआनित्रिससमुद्ध-  
 ३० सद्दरितचूनत्तत्तगमम्भक्तिकमङ्गलकलशाभिगामोभयार्थस्य महासुरवन्तप्रलट्टभय

Vidūṣaka — ( *Beholding in amazement* ) Oh the loveliness of the gate [ region ] of Vasantasena's mansion—[ the gate region which is ] sprinkled over with water swept and smeared with green paint, the ground region of which is shown up in various ways with the offerings of various fragrant flowers, the top of which is raised up high, [ as though ] through curiosity to have a look at the sky region adorned with the string of a garland of Mallikā flowers, swinging to and fro and hanging down from it causing [ one ] to mistake it for the trunk of [ the elephant ] Aśvāna made brilliant with a lofty arch of ivory [ lit elephants tusks ] adorned with a cluster of auspicious banners as though uttering to me [ the words ] "Come this way, with the fore-part of the hand [ that is, the end ] quick and moving gracefully owing to the tossing caused by the force of the wind, and shining with the splendour of costly jewels both sides of which are attractive on account of the auspicious crystal jars [ full of water ] decorated with green mango leaves flashing up, [ and ] placed on the pedestals of the pillars supporting the arch, whose panels of gold are closely studded with diamonds

वृद्धनिरतरथनिबद्धकनकस्यास्य दुग्धजनमनोरथ्यायास्यस्य चसन्तसेनाधवनशरस्य समीहता । यन्तस्य मन्थम्यभ्यापि ननस्य बलाद्युष्मिन्नाशयति । ]

चेष्टी—एद् एद् । इम पदम पओद् पविस्तु अज्जो । [ एत्तेतु । इम ३३ प्रथम प्रकोष्ठ प्रविशन्त्यर्थे । ]

त्रिवृषक —( शनिश्वावलास्य च ) ही ही भो इषा वि पट्टे पओद् ससिस्त  
 इमुणालसञ्जाहाओ विणिहिद्वचुण्णम दुपाण्दरओ विविहणअणपडिबद्धकञ्चण २६  
 सोत्राणसोहेदाओ यासादपन्तिओ अलाम्बमसाद महिं फण्हिवादाअणमुहच  
 न्नेहिं विज्ज्जाअन्ती विअ उच्चदण्णिम । सानिओ विअ सुहोक्किओ णिद्धाअदि  
 द्दोवारिओ । सदहिणा कल्पोदणेण एत्थे त्थे ण भदत्तन्ति वायमा चलिं ताया २९  
 सवण्णव पुं आदिसुत्तु भा । [ आभय मा इहापि प्रथमे प्रसूते शशिदाह  
 मूणालसञ्जाया चिनिदिनचूणमण्णियाणुत्ता विव मत्तपतिचद्धमाधनसोपानसोभिता  
 शासादपद्दुयाअवम्बिनमकापामि स्फुटिअयानावनमुधच देनिध्यायुत्तीवाज्ज्वपिनीम् । २३  
 ओणिय इय सुत्तापविणे निश्रुतिं वैवारिं सञ्च कल्पोद्वनन मलोभिता म भक्ष  
 यति वायता वलिं सुगावण्णया । आसित्तु भर्त्ता । ]

चेष्टी—एद् एद् अज्ज । इम बुद्धिअ पओद् पविस्तु अज्जो । [ एत्त्वत्थम् । २५  
 इम द्वितीय प्रकोष्ठ प्रविशन्त्याय । ]

and unbreakable like the broad chest of a big demon {and} which causes distress to the desires of persons in bad circumstances To tell the truth {it} forcibly attracts the eye of even an indifferent person

Ceti.—Come come May the noble one enter this first quadrangle

Vidūṣaka —( Entering and beholding ) Ha ! Ha ! Oh ! Hero too in the first quadrangle the rows of musicians of lustre similar to that of the moon cone and lotus stalk white with the handfuls of powder laid on adorned with star cases of gold inlaid with various jewels are as though gazing intently at Ujjayini by the moon like faces in the form of the crystal windows with pearl garlands hanging down [from them] [Here] : sleeping the door keeper like a Brahmana well versed in the Vedas sitting comfortably The crows though teased by the Kalama rice mixed with cards do not eat the oblations owing to [their being possessed of] the same colour as the white-wash

Direct me on Jady

Ceti.—Come come on Sir May the noble one enter this second quadrangle

विदूषक—(प्रविश्यावलोक्य च) ही ही भो इधो वि तुदिए पओट्टे

४८ पज्जन्तोवणीदजवसज्जुसकवलसुपुट्टा तेल्लभङ्गिदविसाणा बद्धा पवहणबद्धा ।

अअ अण्णदरो अवमाणिदो विअ कुलीणो दीह णीससदि सेरिहो । इदो अ  
अवणीदजुज्जस्स मण्डस्स विअ मदीअदि गीवा मेसस्स । इदो इदो अउराण

५१ अस्साण केसकप्पणा करीअदि । अअ अवरा पाढच्चरा विअ दिट्ठबद्धो मन्दु

राए साहामिओ (अन्यतोऽवलोक्य) इदो अ कूरच्चुअतेल्लमिस्स पिण्ड  
हत्थी पडिच्छाअदि मेत्थपुरिसेहि । आदिसडु भोदी । [आभयं भो इहापि

५२ द्वितीये प्रकोष्ठे पयन्तोपनीतयसज्जुसकवलसुपुट्टास्तज्जाम्यक्तविपाणा बद्धा प्रवहणबली-

वर्णा । अयमन्यतरोऽवमानित इव कुलीनो दीर्घं नि स्वसिनि सेरिभ । इतथापनीत  
युद्धस्य मलस्येव मयत्त ग्रीवा मेपस्य । इत इतोऽपरेषामश्वाना केशफलपना क्रियते ।

५७ अयमपर पात्रचर इव इन्द्रकक्षो मन्दुपाया शास्तामग । इतभ कूरच्चुअतैल्लमिभ पिण्ड  
हत्थी प्रातमाहोते माउपुरुष । आदिसतु भवनी । ]

चट्टी—एदु एदु अज्जा । इम तइअ पआऽ पविसडु अज्जो । [ एत्वेवाय ।

६० इम तृतीय प्रकोष्ठे प्रविशत्वाय । ]

विदूषक—(प्रविश्य दृष्ट्वा च) ही ही भो इधो वि तइए पआडु इमाइ

दाव कुलउत्तजणाववसणमिन्न विराचिदाइ आमगाइ । अद्धवाचिदो पासअपीठे

Vidusaka —( *Entering and beholding* ) Ha ! Ha ! Oh ! Here too in the second quadrangle are tied up the carriage-bulls well nourished with [ or fattened on ] mouthfuls of grass and husk brought right near [ to them ] with [ their ] horns anointed with oil. Here is a buffalo heaving up deep sighs like a nobly born man [ when ] insulted. And on this side is being rubbed the neck of a ram with the fight over like [ that of ] a wrestler. Here and there is being gone through the dressing of the hair of various horses. He is another monkey firmly tied up in the stable like a thief. ( *Looking in another direction* ) And here is an elephant made [ that is coaxed ] to take by the mahouts, balls [ of rice ] mixed with oil extracted from Kura.

Direct me on lady

Cet. —Come come on Sir ! May the noble one enter this third quadrangle

Vidusaka —( *Entering and seeing* ) Ha ! Ha ! Oh ! Here too in the third quadrangle [ are ] first these seats arranged for the purpose of seating nobly born men. There is a book [ lying

चिट्टुड पत्थओ । एसो अ साहीणमणिमज्जसारिआसहिदो पासअपीठो । इमे अ ६३  
अवरो मअणसधिबिग्गहचतुरा विविहवण्णिआविलित्तचित्तफलहअग्गतथा इदो  
तदो परित्थमनि गणिआ बुद्धविडा अ । आदिसदु भोदी । [ आधर्य भो इहापि  
तृतीये प्रकोष्ठे इमानि तावत्कुलपुत्रजनोपवेशननिमित्तं विरचितं यासनान् । अधश्चित्त ६६  
पाशरूपीठे तिष्ठति पुत्ररूपम् । एतच्च स्वाधीनमणिययस्सारिआसहितं पाशरूपीठम् । इमे  
चापरे मदनसधिविग्गहचतुरा विविधवर्णिकाविलित्तचित्तफलं प्रादस्ता इतस्तत् परिभ्रमन्ति  
गणिका कृद्दविदाध । आदिशतु भवन्ती । ] ६९

चेटी—एदु एदु अज्जो । इम चउठ पओठ पविसदु अज्जो । [ एत्वेत्वार्यं ।  
इम चतुर्थे प्रकोष्ठे शविशत्वार्यं । ]

चिट्ठूपक — ( प्रविश्यामर्होऽप्य च ) ही ही भो इधो वि चउठे पओठे ७२  
जुवडिकरतादिदा जलधरा विअ गम्भर णइन्ति मुदइहा । हीणपुण्णाओ विअ  
गभणादो त रआओ णिवडन्ति कसत्तालाया । महुअरविअ विअ महु वज्जदि  
वसो । इअ अवरा ईसाप्पणअकुविडकामिणी विअ अह्वारोविदा कररुहपरामरि ७५  
सण सण्णिज्जदि वीणा । इमाथा अवराओ कुसुमसमसाथो विअ महुअरिओ  
अदिमहुर परीदाओ गणिआदारिआओ णच्चिअन्ति णट्टअ पडीअन्ति ससिह्वा  
रअ । ओवाग्गदा गव्वखमु वाद गेणठ न्त सलिलगग्गीओ । अदिपदु भोदी । ७८

open] half read on the gaming table Here again [is] this  
gaming table furnished with peculiar [suādhina or, easy  
to move] jewelled chessmen [or Songatis] And here are  
further, wandering about here and there courtezans and old  
parasites experts in [bringing about] love unions and lov-  
quarrels, with painting boards besmeared with various colours  
in [their] fore parts of the hands

Direct [ me ] on, lady

Ceti —Come come on Sir! May the noble one enter this  
fourth quadrangle

Vidūsaka —( Entering and beholding ) Ha ! Ha Oh Here  
too, in the fourth quadrangle are sounding deeply like clouds  
the drums struck by the hands of young women the striking  
of musical instruments made of bell metal are falling [quickly]  
like the stars from the sky, with [their] merit [entitling them  
to stay there] exhausted, the bamboo-flute is being played upon  
sweetly, like the humming of bees. Here is further being played  
upon by the touch of the nails, a lute placed on the lap, like a

[ आश्चर्यं भो इहापि चतुर्थे प्रकोष्ठे युवतिरस्ताहिता जलधरा इव गम्भीर नदन्ति  
 मृदङ्गा, क्षीणपुण्या इव गगनात्तारका निपतन्ति काम्यनाला मधुकरविहनामिव मधु-  
 ८१ वायने वस । इयमपरोर्ष्याप्रणयकुपितमामिनीवाश्रयोपिता कररुहपरामशन मार्यते वीणा ।  
 इमा अपरा कुसुमरममत्ता इव मधुकर्योऽग्निनधुरं प्रगीता गणितगणितान् कल्पन्ते नाट्य  
 पाठयन्ते सद्यद्भारम् । अपकलितान् गन्धेषु वत यदन्ति मन्त्रिलमर्मयं । आशितु भवती । ]

८२ चेटी—एदु एदु अज्जो । इमं पक्षमं पओट्टु पविसदु अज्जो । [ एते-  
 त्वार्यं । इम पक्षम प्रकोष्ठं प्रविशत्वार्यं । ]

शिवूपक—( प्रविश्य शू च ) ही ही भो इथा वि पक्षमे पओट्टे अर्भ  
 ८३ दल्लिङ्गणलोहुम्पादगभरो आहरद उच्चिदे हिङ्गुत्तगन्धो । विविहसुरहिधूम-  
 गरोहि णिच्च सताविज्जमाणं णीससदि विम मक्षणम दुवारमुवेहिं । अधिअं  
 उमुसावेदि म साहिज्जमाणवहुविहमकत्तभोऽणगन्धो । अअ अवरो पढच्चर  
 ८४ विअ पोडि धौअदि रूपिदारओ । बहुविहाहारनिआर उवसाहेदि सुवभारो ।  
 बज्जन्ति मोदथा पच्चन्ति अपूवजा । ( आ मगनन ) अवि दाणि इह वड्ढिअं  
 भुञ्जसुं ति पादेदअ र्हिससम् । ( अन्यतोऽग्लोक्य ) इदो गन्धध्वच्छरगणेहि  
 ८५ विअ विविहालकारसोहिदेहि गणिआजणेहि चन्धुलेहि अ जं सच्च सग्गीअदि  
 एद मेहम् । भो के तुम्हे चन्धुटा णाम । [ आश्चर्यं भो इहापि पक्षमे प्रकोष्ठेऽप्य

loving lady angry owing to jealous love . Here are further  
 courtesan girls who have sung very sweetly like female bees  
 intoxicated with [drinking] the juice of flowers, [and] who are  
 being made to dance [and] taught acting full of the Śrngāra  
 [love] sentiment [Here] are jars (full of water, hanging at  
 the windows upside down receiving the breeze

Direct [ me ] on, lady

Ceti —Come, come on Sir ! May the noble one enter this  
 fifth quadrangle

Vidūsaka —( Entering and seeing ) Ha Ha ! Oh ! Here too,  
 in the fifth quadrangle, this odour of Hingu and oil causing the  
 production of temptation in poor people, is pervading, gathering  
 in volume The kitchen, being constantly heated up [also,  
 tormented] is as though sighing by mouths in the form of  
 doors from which is streaming out fragrant smoke of various  
 kinds. The odour of the eatables for dinner, of various kinds,  
 that are being prepared is exciting me very much Here is  
 further a butcher boy washing off the entrails of a beast



द्विजजनलोभोत्पादनकर आहरत्युपचितो हिङ्गुतेलगन्ध । विविधसुरभिधूमोद्गारैर्नित्य  
 सनाप्यमानं निःश्वमितीव महानस द्वारमुखे । अधिकमुत्सुक्यायने मा साध्यमानबहु १६  
 विधभक्ष्यभोजनगद्य । अयमपर पटच्चरमिव हतपद्मदरपोरि धावति रूपिशरक ।  
 बहुविधाहारविकारमुपसाध्यनि सूपकार । बध्यन्ते मोर्खा पश्यन्तःसूपका । अपी  
 नानीमिह कुर्वित भुङ्क्ते इति पात्रोक्त लप्स्ये । इह गणधर्वाप्सरोगणैश्च विविधाऽकार १७  
 शोभितैर्गणैश्च राजनभूषैश्च यत्कृत्य स्वर्गायत एतत् गेहम् । भो के यूय बंधुला नाम । ]

बन्धुला — त्रय सलु

परगृहललिता पराश्रयपुष्टा परपुरुषेर्जनिता पराङ्गनासु ।

परधननिरता गुणत्ववाक्या गजकलभा इव बन्धुला ललाम् ॥ २८ ॥

विद्वेषक — आदिसङ्ग भोदी । [ आदिसु पवती । ]

चेदी — एत एङ् अज्जो । इम छट् पभ्रेट् पविसङ्ग अज्जा । [ एत्वेत्वार्य ।

इन पप प्रकोष्ठ प्रविशत्वाय । ]

विद्वेषक — ( प्रविश्यावलोक्य च ) ही ही भ इवा वि उट्टे पआट्ट अमु  
 दाव सुवण्णरअण्णण कम्मत्तोरणाइ णीलरअणविणिक्खित्ताइ इन्दाउहट्टाण विअ

slaughtered like a tattered piece of cloth The cook is preparing  
 various kinds of eatables—Modakas are being formed up,  
 Apuṣṣas are being fried Could I [or how I hope I should] now  
 be getting water for [washing] the feet [followed by the request]  
 with [the words] Eat [or enjoy] the rich [or, seasoned]  
 food To speak the truth this house is as though transformed  
 into [it acts like] heaven here with crowds of courtezans  
 adorned with various ornaments and bastards like the assem-  
 blage of Gandharvas and Apsarasas Oh, who [are] you  
 Bandhulas for the matter of that ?

Bastards — We indeed

sporting at other [peoples] houses nourished on food of  
 others begotten by other men on others wives attached to the  
 wealth of others and not to be spoken about in [the matter of]  
 qualities Bandhulas, play about like the young ones of an  
 elephant (28)

Vidūśaka — Direct [me] on lady

Ceti — Come, come on Sir ! May the noble one enter this  
 sixth quadrangle

Vidūśaka — ( Entering and beholding ) Ha ! Ha ! Oh ! Here  
 too in the sixth quadrangle these artificial arches of jewels and

- ६ दरिसुभ्रन्ति । वेदुरिअमात्तिअपवालअपुप्फरअदन्दणीलककेतरअपमराअमरगअ-  
 /पहुदिआइ रअणवेससाइ अण्णोण्ण विच रेन्ति सिष्णिणो । वज्झन्ति जादरूवेहि  
 माणिकाइ । घट्टिज्जन्ति सवण्णात्कारा । रत्तसुत्तेण ग र्थाअन्ति मोत्तिआभरणाइ ।
- ७ घसीअन्ति धीर वेदुगिअइ । छेदीअन्ति सहुआ । साणिज्जन्ति पवालआ ।  
 सुअविअन्ति ओह्णदिक्कुमपत्थरा । सालीअदि सल्लज्जअम् । विस्साणीअदि  
 चन्दणरसो । स मोईअन्ति गन्धजत्तोओ । र्दंअदि गणिआकामुफाण सक्कप्पूर
- १३ तम्बोलम् । अवगइ ण्दि सक्कड्डवसअम् । पअट्टदि हासो । विवीअदि अ अणवरअं  
 ससिकारं महरा । इम चेहा इमा चेहिआओ इमे अवरे अवधीदिपुत्तइरवित्ता  
 मणरसा आसवकरअपीदम दिरेहिं गणिआजणत्ति मे मुक्का ते पिअन्ति । आदि-
- १५ सहु भोदी । [ आ-अर्यं भो इहापि पठे प्रफायेऽमून नावत्सुवणरत्नाना कुर्मतोरणानि  
 नीलरत्नविनिक्षिप्तानी द्रासुधस्थानमिव दर्शयन्ति । वैदूर्यमोक्तिरूपवाल रूपुप्परगेन्द्रनी  
 लरक्केतररूपमरागमरकतमभृनीन्तन्निक्षेपानन्योन्य विचारयन्ति शिल्पिन । बध्यते
- १८ जादरूपेर्माणिक्यानि । घट्यन्ते सुवर्णालकारा । रक्तसूत्रेण ग्रथ्यन्ते मीनिकाभरणानि ।  
 घृष्यन्ते धीर वैदुर्याणि । उच्यन्ते शहा । शाणघृष्यन्ते प्रवालरा । शाष्यन्त आर्द्र  
 कुडुमप्रस्तारा । सार्यते कस्तुरिमा । विशेषेण घृष्यते चन्दनरस । सयोज्यन्ते गन्धसु
- २१ कय । दीप्यते गणिआकामुफाना सक्कप्पूर ताम्बूलम् । अबलोकपते सक्कड्डम् । मव  
 त्ति हास' । पीयते चानवत ससिकार मरिय । इमे चेग इमाभेदिक्का इमे अपरेऽ

gold, inlaid with blue sapphires display as though a place [full] of rain bows. Goldsmiths are mutually consulting about particular [or excellent] jewels, such as lapis lazuli pearls corals Pusparaga blue sapphires Karketaraka rubies, emeralds etc. Rubies are being set in gold gold ornaments are being fashioned out pearl-ornaments are being strung with red-threads, the Vaiduryas are being patiently polished, conches are being split up, the corals are being polished on whetting stones. Masses of wet saffron are being dried up, Kasturikā [musk] is being sifted the sandal-juice is being particularly drawn combinations of scents are being put together, Tambala [Betel nut roll] with camphor is being offered to the gallants and courtezans. Side glances are in vogue, laughter is proceeding wine is being constantly drunk, with the Sit [noise, showing satisfaction]. [Here] are drinking [wine] these Cetas, these Cetikās, these other men

वधीरितपुत्रदारविता यजुष्या आसवकरकापीतमदिरेगणिकाजनैर्ये मुकास्ते पित्रोन्ति ।  
आशितु भवती । ] २५

चेटी—एड एड अज्जो । इम सत्तम पओट्टु पदिसट्टु अज्जो ।

[ एत्वेत्वार्य । इम सत्तम प्रकोष्ठ प्रविशत्वार्य । ]

विदूषक —( प्रविश्यालोक्य च ) ही ही भो इधो वि सत्तमे पओट्टे २७

सुसिरिट्टुविहङ्गशर्द्धसुहणिसण्णाइ अण्णोण्णच्चुम्बणपराइ सुह अणुभवन्ति पारा-  
वदमिहुण इ । दहिभत्तपरिदोदोरो बन्हणो विअ सत्त पदद्वि पञ्जरमुओ । इअ अवरा  
समाणणालङ्घपसरा विअ घरदार्सा अधिअ कुरुकुराअदि मद्दणसारिआ । अणे ३०  
अफलसास्सादपहुङ्कण्ठा कुम्भदापी विअ कूअदि परपुट्टु । आलम्बिदा  
णागदन्तेसु पञ्जरपरम्पराओ । जोघाअन्ति लावमा । आलवीअन्नि कविञ्जला ।  
पेसीअन्ति पञ्जरकोदा । इदो तदो विविहमणि चित्तलिदो विअ अअ सहरिस ३३  
णअन्तो गविकिरणसत्त पत्तुस्सवेहि विधुवदि विअ पासाद् घरमारो । ( अय  
तोऽल्लोस्य ) इदो पिण्डाकिदा विअ चन्दपदा पद्गदि सिक्कन्ता विअ कामि  
ण्णि पच्छादो परिभमन्ति राअहसमिहुणा । एदो अवरो वट्टूमहल्ला विअ इदो ३६  
तदो सचरन्ति घरसारसा । ही ही भा पसारणअ किद् गाणआर णाणापविस्स  
समूहेहिं । अ सच्च चत्तु णन्दणवण विअ मे गणिआघर पडिभासदि ३७आदि  
सट्टु भोदी । [ आध्वर्य भो इहापि सत्तम प्रकोष्ठे सुम्भिलवेहङ्गवादीसुरानियण्णान्यपो ३९  
न्पुम्बनपराणि सुवमनुभवति पापवतमिधुनानि । दधिभक्तपूरीतेशो नाल्लण इव सूक्त

who have paid no attention to [their] sons wives and riches,  
and who are left alone by courtezans after having drunk wine  
from wine cups

Direct [ me ] on lady

Cet: —Come come on Sir ! May the noble one enter this  
seventh quadrangle

Vidūśaka —( Entering and bel old ng ) Ha ! Ha ! Oh ! Here  
too in the seventh quadrangle are enjoying happiness, pairs of  
pigeons resting comfortably in the well situated dove cots,  
[ and ] intent on kissing each other The parrot in the cage with  
[ his ] belly filled with rice mixed with curds is reposing nice  
words like a Brāhmana a Vedic hymn Here [ is ] further a  
Madanaśrīā chirping = lot like a house maid who has gained  
importance owing to regard [ shown to her ] The cuckoo with  
her throat greatly at ease [ or, delighted ] owing to [ her ] having  
tasted the juice of many fruits is cooing like a procurer Rows

पउवि पअरशुक । इधमपरा समानाल धवसरेह गृत्त्वाणि अधि० पुउरुपयने मदन-  
 ४२ सारिका । अनेककल्लसाम्या प्रहृत्कण्ठा कुम्भ त्तीव रूजति पपुग । आलम्बिता  
 नाम तपु पअरपरम्पग । योध्यन्ते लावका । आलप्यते कपिअला । प्रुप्यन्ते  
 पअररपोना । इतम्मना विविधमणिचिप्रिन इवाय सत्थं नृय रविभिरणततत पयो  
 ४५ रपरविधुवति प्राया गृत्त्वायूर । इत दिग्डीकना इव चन्द्रपास पस्मति शिक्षमा  
 णानीव कामिनीना पश्वात्परिग्रमति राजहसमिथुनानि । एनेऽपरे वृद्धमदहका इव  
 इतस्त । रचगिन गृहसारमा । आश्चर्य भो प्रसारण इत गणिकया नानारनिसमूहै ।  
 ४८ यम्मन्य खल नन्दननमिव मे गणिकागृह प्रतिभासन । आरिस्तु भवती । ]

चेटी—शु एतु अज्जे । इम अहम पअठे पनिसड अज्जे । [ एते  
 त्वार्य । मममम प्रकीठ प्रविशत्वार्य । ]

५१ विदूषक—(प्रविश्यावलोक्य च) भेदि हो एसो पडपात्रारपपाउदी  
 अधिभद्र अञ्जमुद्रपुणरुत्तालकारालकिदो अङ्गभङ्गेहि परिस्सटन्तो इदो तदी  
 परिब्भमदि । [ भवति क एष पडपात्रारपपाउदो अधिस्तरमन्यज्जुतपुनरुत्तालकारालकतोऽ-  
 ५२ ङ्गभङ्ग परिस्सलभिनस्तत पत्रिमति । ]

of cages are hanging down from the pegs. The Lavakas [quails] are being made to fight, Kapinjilas are being made to talk, the cage pigeons are being despatched [on errands] [Here] a domestic peacock, as though variegated with various jewels, [and] dancing with joy, is as though fanning with the flap-pings of [his] plumage, the mansion greatly heated with the rays of the sun (*Looking in another direction*) Here are pairs of royal swans as though the moon's rays rolled up together, wandering about behind the charming ladies, as though learning the gait! Here are further moving about here and there, domestic Sarasas like old eunuchs Ha Ha! Oh! An exhibition is [as though] arranged by the courtesan, with the collection of various birds! To tell the truth, the courtesan's mansion appears indeed to me like the Nandana garden!

Direct [me] on lady

Cet:—Come, come on Sir! May the noble one enter this eighth quadrangle

Vidūśaka—(Entering and beholding) Lady, who is this one wandering about here and there stumbling, giving various twists to [his] body, wrapped up in a silken cloak [and] decked with densely packed plethora of exceedingly wonderful ornaments?

चेटी—अज्ज एसो अज्जअए भादा भोटि । [ आय एय आर्याया भ्रान्ता भवान् । ]

विद्रूपक—इत्तिअ तवच्चरण कट्टय वसन्नसणाए भादा भादि । अधवा ५७

मा दाव नइ वि एसा उज्जला सिणिद्धो अ सुअन्धो च ।

तह वि मसाणगीधीए जाता विच चम्पअरुरत्ता अर्णाहिगमणीआ  
लायस्स ॥ २९ ॥

(अन्यथाऽवलोक्य) भादि एसा ण्ण का कम्पावाअपाउदा उवाणहजुअलाणि  
किञ्चत्तेसु चिक्रणेहि पाइहे उच्चासण उअविडा चिट्ठिदि । [ क्रियत्तदभरण कृत्वा  
वसन्तसेनाया भ्रान्ता भवति अथवा ]

मा तावद्यप्येय उज्ज्वल इव सुगन्ध सुगन्ध ।

तथापि इमंज्ञानबोध्या जान इव चम्पकव्यासनभिगमनीया लोकेस्य ॥

भवति एसा पुन का पुष्पप्रवाहप्रवावतापानपुगन्निहितैलचिक्रणाम्या पाणाम्यामुच्चा  
सन उपविशति । ]

चेटी—अज्ज एसो कल्ल अन्हाण अज्जआए अत्तिआ । [ आर्य एसा स्वत्वम्मा  
कमार्याण माना । ]

विद्रूपक—अहा स कवट्टुहाइणीए पाइवित्थारे । ता णि एउ पवसिअ  
महाद्व विअ दमारसाहा इह घरे णाम्मिदा । [ अहो अस्या कप कट्टान्ध्या  
उदरविलार । नकिमेना प्रवेश्य महोत्सवित्त इारसोभा इह ग्हे निर्मिता । ] १२

Ceti:—Sir this one is the brother to Madam

Vidusaka—After practising how much penance has [this one] become a brother to Vasantasena? Or rather

Not so Even though he [is] gorgeous and loving [also charming] and scented all over still like a Campaka tree growing on the cemetery path [he is] not fit to be mixed with by the people (29)

(Looking in another direction) Lady who again is this [lady] sitting on a raised seat wrapped in a flower-cloak with her feet reasy with oil encased in a pair of shoes?

Ceti:—Sir this [one is] indeed our Madam's mother

Vidūṣaka—Oh the expanse of the belly of this two-penny female goblin Well is it that the attractive door [the beauty of the door] for the house here, was constructed after having [first] put her inside like [the idol of] Mahādeva

चेटी—हृदास मा एव उवहस अम्हाण अत्तिअम् । एसा वसु चाउ-  
त्थिएण सीहीअदि । [ हतास भैवमुपहसाम्भार मानम् । एसा मलु चातुर्थिन्  
१५ पीडयते । ]

विदूषक—( सपरिहासम् ) भअउ चाउत्थिएण इदिणा उवआरेण म पि  
चम्हण आलोएहि । [ भगवन्चातुर्थिन् एतेनापकारेण ममपि ज्ञानमवलोकय । ]

चेटी—हृदास मरेस्ससि । [ हतास मरिष्यसि । ]

विदूषक—( सपरिहासम् ) दासीए चाए व इदिमो शूणपीणजठरो मुदो  
ज्वेव ।

सीधुसुरासज्जमात्तिआ एआवत्थ मदा हि अत्तिआ ।

जह मरइ एत्थ अत्तिआ भोदि । सअलसहस्सपज्जत्तिआ ॥३०॥

भोदि किं तुम्हाण जाणवत्ता वहन्ति ।

[ मस्या पुनि वरमीदृशं शूनपीनजठरो मृत एव ।

सीधुसुरासज्जमात्ता एतावत्था यता हि माना ।

यदि म्रियतेऽपि माता भवति शूणालसहस्रपरयामा ॥

भवति किं पुष्पारु यानपानाणि वहति । ]

चेटी—अज्ज णहि णहि । [ आर्यं नहि नहि । ]

विदूषक—किं वा एत्थ पुच्छीअदि । तुम्हाण वसु वेम्मणिम्मलजले  
मज्जणसमुदे त्थणणिअम्बज्जहणा ज्वेव जाणवत्ता मणहरणा । एव वसन्तसेणाए

Ceti —Wretch peer not in this way at our Mother She is  
indeed harassed by the quartan ( fever )

Vidusaka —( Jokingly ) Divine quartan ( fever ) Look upon  
me too a Brahman with this favour !

Ceti —Wretch you would [ surely ] die [ in that case ]

Vidusaka —( Jokingly ) Daughter of a whore Better that  
such a one with a bloated fattened belly is indeed dead !

For Mother has come to such a state damped [ lit intoxi-  
cated ] with wines liquors and spirits If now Mother dies  
she would be [ more than ] sufficient for a thousand jacksis ! ( 30 )

Lady are there sailing boats of yours [ for trade ] ?

Ceti —Sir no no

Vidusaka —Or why should [ a question ] be asked [ at all ]  
in this matter ? In your case indeed [ there are ] breasts hips  
and buttocks themselves the attractive sailing vessels in the sea  
of Madana with clear waters in the form of love ! Having thus

सद्वृत्तन्तं अदृष्टमोह भवणं पवित्रतमं च सच्च ज्ञानमि एकदर्थं विभ्रं त्रिविदुःखं  
 द्विष्टम् । पससिदुं पतिय मे वाञ्छामिहये । किं दाव मणिअवरो अह्वा कुबेर-  
 भवणपविच्छेदो ति । कहिं तुन्हाण, अज्जमा । [ किं वान् पृच्छथते । सुम्माक  
 सत्तु वेवनिर्मलजले मदनस्युदे स्तननिवृत्तनुज्जान्येव यानपाजणि मनोहाणि । एव १२  
 वसन्तसेनाया मद्दुःखान्ममप्ररोह भव प्रेक्ष्य पत्न्यप जानामि एकमुद्यमिव विवि  
 ह्य दृश्यम् । प्रससितु भास्ति ये वाञ्छिभव । एक तावद्गणिकायुद्धम् अथवा कुबेरभवन-  
 पविच्छेद इति । कुम् सुम्माकणार्थी । ] १५

चेटी—अज्ज एसा कवत्तवा डेअए चिट्ठदि । ता पविस्सट्टु अजो । [आर्य  
 एवा वृक्षपादिसंघा निष्ठानि । तत्त्वविरक्ततायं । ]

विदुषक --- (पवित्र्य दृष्टा च ) ही ही मो अहो कवत्तवाहिआए १८  
 ससिसरीअदा । चञ्जरीदिक्कुमुमथय्याया रोविदा मणेअपत्तवा । गिरन्तपपादुत्तह-  
 णिम्मिदा ज्वदिअरण्यपाणा एदुदोत्ता । सुवणज्जुथिआसेअतिआमाद्धर्मसि-  
 आपोमारिआकुरवआअदिमोचअप्यादिक्कुमुमेहि सभ गिवदिदेहि च सत्त्व १९  
 दृष्टकरोदि विभ्रं पन्धणवणसं ससिसरीअदृष्ट । (जन्यतोऽखलवर ) इदो अ  
 उद्गन्तसूरसम्पदेहिं कफलरतोप्येहेहिं सन्नाअदि विभ्रं दौहिआ । अवि अ

beheld Vasantasena's mansion with [its] eight quadrangles  
 and multifarious activities, I feel, to speak the truth, as though  
 the world of Indra has been seen [by me] staying in one place !  
 There is no power of speech in me to praise it [adequately] !  
 —[Is it] again a courtesan's house or a portion of Kubera's  
 mansion? Where [is] your Madam ?

Ceti:—Sir, Here is she in the grove of trees So may the  
 noble one enter

Vidūṣaka —( Entering and seeing ) Ha ! Oh ! Oh, the  
 loveliness of the grove of trees ! Many trees [ are here ] planted,  
 putting forth plenty of flowers in a fine manner a silken swing  
 of the measure of a woman's hips crested underneath trees  
 [ growing ] without any interval [ between them ], with flowers  
 fallen down of their own accord, such as Savarna, Yuthikā,  
 Sephalikā Māṣaṭī, M. Ḥikā Navasallikā, Kurabala, Atanuktika,  
 [ the grove of plants ] to tell the truth looks down upon [ it  
 makes insignificant ] the loveliness of the Nandana garden  
 ( Looking in another direction ) And the tank [ or artificial lake ]  
 looks like the twilight on account of the white lotuses and red  
 lotuses, with [ their ] lustre resembling that of the rising sun,  
 And further,

एसा असोअबुच्छो णअणिगमंअकुसुमपल्लवो मादि ।

सुभटो व्य समरमज्जे घणलोहदपङ्कचाच्चिको ॥ ३१ ॥

भोटु । ता कहिं तुम्हाण अज्जा । [ आभयं भो यहो वृथगात्रिणाया सर्श्रिता ।

अच्छरीतिरुसुमप्रस्तारा गेपितानेरुपल्लवा निरन्तरपापलनिर्मित युवनिजघनप्रमाण

३ पङ्कोला सुवणयुधिमाशेफालिसामालनीमहिमानवमहिनाकुत्रकातिमुक्तप्रभृतिकुसुमे

स्वय निपतितय सत्य लघुप्रचोर्वि १ नवनस्य सर्श्रिताम् । इतश्च उदयत्सूर्यसम्प्रभे

कमलकोन्वले मध्याधो इव विविंसा । अपि च

६ एषोऽशीरुवृक्षो नवनिर्मकुसुमपल्लवो भानि ।

सुभट इव समरमज्जे घणलोहनपङ्कचाचुक ॥

भवतु । तत्र युष्माकमार्या । ]

८ चेटी—अज्ज ओणामहि त्तिट्ठिम् । पेत्तव अज्जजम् । [ आर्यं अवनमय

यस्मि । पदयार्याम् । ]

विदूषक—( दृष्ट्वा उपसृत्य ) सोत्थि भोदीए । [ स्वस्ति भवत्य । ]

१२ वसन्तसेना—( सस्मृतमाभित्य ) अये मैत्रेय । ( रथाय ) स्वागतम् ।

इदमासनम् । अत्रोपविश्यताम् ।

विदूषक—उपविंसु भोदी । [ उपनिगत भवती । ] ( उभायुपविशत )

१५ वसन्तसेना—अपि कुशल सार्थवाहपुरस्य ।

विदूषक—भोदि कुशलम् । [ भवति कुशलम् । ]

वसन्तसेना—आर्यं मैत्रेय अपीदानीं

This Asoka tree with the flowers and shoots rising up afresh, appears like a brave soldier in the thick of battle besmearing [his] body with mud in the form of clo thed blood ( 31 )

Let it be So where [is] your Madam ?

Ceti —Sir, bring [ your ] eyes down See Madam

Vidūsaka —( Seeing, approaching ) Welfare to your ladyship !

Vasantasenā —( Resorting to Sanskrit ) Oh ! [ It is ]

Maitreya ( Getting up ) Welcome ! Here [ is ] a seat pray be seated here

Vidūsaka —Do you sit down

[ Both sit down

Vasantasenā —Is it all right with the son of the big merchant ?

Vidūsaka —All right, Madam

Vasantasenā —Noble Maitreya are now



सुगणप्रवालं विनयप्रशस्तं विश्रम्भाभूलं महनीयपुष्पम् ।  
तं साधुवृक्षं स्वगुणैः फलाटचं सुदृष्टिहृद्वा सुखमाश्रयन्ति ॥३२॥

विदूषकः—(स्वगतम्) सुदृष्टं उच्यते । तदं सुदृष्टिवालिणीम् । (प्रकारम्)

अथ इति । { सुगुणवृक्षं दुष्टवृक्षेभ्यः । अथ विदूषकः । }

वसन्तसेना—अये किमायमनप्रयोजनम् ।

विदूषकः—सुपादु भोर्दी । तत्तमवं चारुदत्तो सांसि अत्रालि कटुअ  
भोर्दि विण्णवेदि । [ साणेतु मरनी । तत्रभवाभाहृदच र्दीर्घजलि कृत्वा भवती  
विहापयति । ]

वसन्तसेना—( अत्रालि कटु ) किमाज्ञापयति ।

विदूषकः—एष ते सुवर्णमण्डपं दिग्गम्भादौ मत्तण्णकेरेकेनि कटुअ  
जुदे हरिदम् । एषे अ सहिओ राजवेदमारी ण जाणिअदि कर्हि म्दो ति ।  
[ मया तत्रसुवर्णमण्डपं निष्कम्भद्वारमीथमिति कृत्वा पूते हरिदम् । ए च एषिको राज-  
वार्ताहारि न शपते कुत्र मत इति । ]

श्रेयी—अज्ञए दिङ्गिआ वट्टसि । अज्जा जुदिअरो संवुत्तो । [ अत्र १२  
विष्टथा वर्षेते । आर्यो वृत्कट संवृत् । ]

the birds [ in the form ] of friends, resorting comfortably to that tree [ in the form ] of the good man, having shoots [ in the form ] of qualities, big branches [ in the form ] of modesty, root [ in the form ] of confidence, flowers [ in the form ] of fame, [ and ] rich in fruits owing to his own virtues ? ( 32 )

Vidūṣaka —( To himself ) Well noticed { or, a shrewd remark } by the cunning { i.e. wicked } countess ! ( Aloud ) Oh, yes.

Vasantasenā :—Oh, what [ is the ] reason for [ your ] visit [ or, arrival ] ?

Vidūṣaka —Listen, Lady. The venerable Śrīrādhā folding [ his ] hands on [ his ] head requests your ladyship—

Vasantasenā —( Folding her hands ) What does he command ?

Vidūṣaka —That bunch of gold ornaments was gambled away freely by me at play, thinking ( I thought ) that it belonged to me and no one knows [ i.e. it is not known ] where that Sabbika going on the king's errand has gone.

Ceti :—Madam, congratulations to you ! The noble one has become a gambler !

वसन्तसेना—(स्वगतम्) कथम् । चोरेण अवहिर्दं पि सोण्डीरदाए  
 १५ जदे हारिदं ति भणादि । अद्रो ज्वेव कामीअदि । [ कथम् । चोरेणापहतमपि  
 शौण्डीरदाए धूने हारिदिमिति भणति । अत एव काम्यते । ]

विदूषक—ता तस्स कारणाद्रो गेण्हदु भोदी इम रअणावलिम् ।  
 १८ [ तत्तस्य कारणाद्रुहातु भवतीमा रत्नावलीम् । ]

वसन्तसेना—(आत्मगतम्) किं दसेमि त अलकारअम् । (मिधिन्य )  
 अवधा ण दाव । [ किं दर्शयामि तमलकारम् । . अथवा न तावत् । ]

२१ विदूषक—किं ताव ण गेण्हदि भोदी एद् रअणावलिम् । [ किं तावच  
 गृह्णाति भवत्येता रत्नावलीम् । ]

वसन्तसेना—(विह्व्य सरसीमुर पश्यन्तो ) मित्रेअ कथं ण गेण्हस्सं  
 २२ रअणावलिम् । ( इति गृहीत्वा पार्श्वं स्थापयति । स्वगतम् ) कथं श्रीणकुसुमाद्रो वि

सहआरपाद्वाद्रो मअरन्द्विन्दओ गिवडन्ति । ( प्रकाशम् ) अज्ज विण्णवेहि त  
 ज्जुदिअर मम वअणेण अज्जचारुदत्तम्—अह पि पद्दसे अज्ज पेक्खिदु आज-

२७ च्छामि ति । [ भजेय ऋथ न ग्रहीष्यामि रत्नावलीम् । कथं हीनकुसुमादपि सहकार-  
 पादपा मकरन्दविन्धुनिपतन्ति । आर्यं विज्ञापयत सूत्रकर मम वचनेनार्यचारुदत्तम्  
 —अहमपि प्रतीप आर्यं प्रेक्षितुमागच्छामि इति । ]

Vasantasenā—( To herself ) What? He says owing to [ his ] proud nature [ that it was ] gambled away at play, although carried off by a thief? [ It is ] for this very reason that he is loved [ by me ]!

Vidūṣaka—So, on account of [ that is, as a substitute for ] that let your ladyship take this jewel-necklace

Vasantasenā—( To herself ) Shall I show him those ornaments? ( Thinking ) Or rather, not yet

Vidūṣaka—What then, is not your ladyship taking this jewel necklace?

Vasantasenā—( Laughing, looking to the face of her companion ) Maitreya, how shall [ or, could ] I not take the jewel-necklace? ( Taking it puts it by her side, to herself ) What? Drops of honey do fall from a mango tree, even though bereft of blossoms! ( Aloud ) Sir, respectfully submit in my name to that gambler, the noble Cārudatta— I too shall be coming to visit the noble one in the evening

विदूषक—( स्वगतम् ) किं अण्ण तहि मडुभ गेण्हिहससदि । ( प्रकाशम् ) ३०  
 भोदि भणामि—( स्वगतम् ) गिअत्तीअडु इमादो गणिआपमद्दादो ति । [ किम-  
 न्यत्तत्र गत्वा गृहीष्यति । भवति भणामि— निर्वन्तामस्मान्निष्कामसद्वात् इति । ]

( इति निष्क्रान्तः ) ३१

वसन्तसेना—हजे गेण्ह एद अलकारअम्, चारुदत्त अहिण्मिडु गच्छम्ह ।  
 [ चेदि गृहाणैतमलरारम् । चारुदत्तमभिरन्तु गच्छाम् । ]  
 सेटी—अज्जए पेक्ख पेक्ख । उण्णमदि अकालकुडिणम् । [ आर्ये पद्य ३६  
 पद्य । उन्नमत्यकालकुडिणम् । ]

वसन्तसेना—

उदयन्तु नाम मेघा भवतु निशा चर्पमविरतं पततु ।

गणयामि नेा सर्वं दयिताभिमुत्तेन हृदयेन ॥ ३३ ॥

हजे हार गेण्हअ लहु आजच्छ । [ चेदि हार गृहीत्वा शीघ्रमागच्छ । ]

( इति निष्क्रान्ता सर्वे )

इति मदनिकाशाशिलको नाम चतुर्थाऽङ्कः ॥

३

Vidūṣaka —( *To himself* ) What else would she be taking on going there? ( *Aloud* ) Madam, I shall tell [ him ]—( *To himself* )  
 ' Desist from this association with a courtesan ' [ *Exit*

Vasantasenā —Ceti, take these ornaments . Let us go to Carudatta to sport [ *with him* ]

Ceti: —Madam, see, see An untimely rainy [ or, cloudy ] day [ or, storm ] is threatening [ lit rising up ]

Vasantasenā —

Let the clouds indeed rise up [ or, gather ], let it be night, let there fall a shower of rain continuously—all [ this ], verily, I count not, with [ my ] heart facing towards [ that is, intensely longing to meet my ] beloved ' ( 33 )

Ceti, come quickly bringing a garland [ with you ]

[ *Exeunt Omnes*

*Here ends the Fourth Act called*

' Madanukā-Sarvilaka ' [ *Madanukā and Sarvilaka* ]

पञ्चमोऽङ्कः ।

( ततः प्रविशत्यासनस्थः सोत्कण्ठभारुदत्तः )

चारुदत्त — ( ऊर्ध्वमवलोक्य ) उन्नमत्यङ्गालङ्घिनुम् । यदेतत्  
आलाङ्कितं गृहशिखाण्डाभिरुत्कलापि-  
हंसैर्यियासुभिरपाकृतमुन्मनस्कैः ॥  
आकाशिकं सपदि दुर्दिनमन्तारिक्ष-  
मुत्कण्ठितस्य हृदयं च समं क्षणाद्धि ॥ १ ॥

अपि च

मेघो जलाद्रमहिपोदरभृङ्गनीलो  
विद्युत्प्रभारचितपीतपटोत्तरीयः ।  
आभाति संहतबलाकगृहीतशङ्खः  
स केशवाङ्गपर इराक्रमितुं प्रवृत्तः ॥ २ ॥

अपि च

ACT V

( Then enter Carudatta, sitting on a seat and love-sick )

Cārudatta — ( Looking upwards ) An untimely cloudy day [ or, storm ] is threatening [ lit rising up ]<sup>1</sup> In that, this

untimely storm, looked at by the domestic peacocks with uplifted plumage [ and ] shunned by swans distressed in mind and about to move to [ the Mānasa lake ] is blocking up, in an instant, the sky and at the same time ( samam ) the heart of a love-sick person<sup>1</sup> ( 1 )

And further,

The cloud, dark coloured like the belly of a buffalo wet with water or a bee, with a yellow silken upper garment constituted by the lightning flash [ also, like the lightning flash ], [ and ] holding conches in the form of [ also, like ] cranes forming a row, looks like another [ or, second ] VṚṢṢU ready to traverse the sky<sup>1</sup> ( 2 )

And further,

केदारगात्रश्यामः कुटिलवन्नाकावलीरचितशङ्खः ।

विद्युद्गणकौशेयश्चक्रधर इवोन्नतो मेघ ॥ ३ ॥

पता निष्पिकरजतद्रवसंनिकाशा

धारा जवेन पतिता जलदांदरेभ्यः ।

विद्युत्प्रदीपशिखया क्षणनष्टदृष्टा-

दिउक्षा इयाम्जरपटस्य दशा पतन्ति ॥ ४ ॥

संसक्तैरिव चक्रवाकमिथुनेर्हंसैः प्रह्वीनरिव ५१

इयाविद्युत्प्रेरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छिद्रतैः ।

तैस्तैराकृतिविस्तरेनुगतैर्मघ समभ्युन्नतै

पत्रच्छेद्यमिवेह भाति गगन विन्लेपितैर्वायुना ॥ ५ ॥

पतन्तद्भुतराष्ट्रयकंत्रसहस्रं मेघान्धकार नभो

हृष्टो गर्जति चातिद्विपितबलो इयोधनो वा शिखी ।

Darkish like the body of Vishnu, with couches constituted of a crooked row of female cranes, with the silken garment in the form of streaks of lightning, has risen up a cloud like the discuss bearer [ Vishnu ] ! (3)

Here these showers, resembling molten silver poured out, fallen with [ great ] velocity from the inside [ lit bellies ] of the clouds, are dropping down, like the cut off fringes of the cloth in the form of the sky, seen and lost to sight in a moment owing to the flame of the lamp in the form of lightning ! (4)

As though with the Cakravāka pairs in close contact, as though with swans flying up, as though with crowds of fishes and alligators tossed about, as though with mansions very lofty—by clouds assuming [ such ] various extensive forms, rising up high and split up by the wind appears the sky here as though variegated with ornamental paintings (5)

Here [ is ] the sky darkened by the clouds, resembling the face of Dhritarāstra the peacock full of joy in crying aloud, possessing strength backed by great pride like Duryodhana possessing a very proud army, the Kokila has stopped producing notes like Yudhishthira defeated [ or, conquered ] at

अक्षयतजिता युधिष्ठिर इमांघ्वानं गतः कोकिलो

हस्तः समति पाण्डया इव वनादज्ञातचर्या गताः ॥ ६ ॥

(विचिन्त्य) चिरं सलु कालो मेत्रेयस्य वमन्नसेनायाः सकाशं गतस्य । नाद्यापि अ गच्छति ।

३ (प्रविश्य) विदूषक —अहो गणिआए लोभो अदक्खिण्णदा अ जदो ण कथा वि किदा अण्णा । अणेकहो सिणेहाणुसारं भणिअ किं पि एअमेअ गहिदा रअणाएली । एत्तिआए कहीए ण तए अहं भणिदो—अज्जमित्तेअ वीसमीअडु ।

४ महत्वेण पाणाअ पि विविअ गच्छोअडु ति । ता मा दाव दासीए धीआए गणि आए मुह पि पेम्मिअस्सम । (सनिर्वैष्म्) सुहु म्म बुच्चदि—अकन्दसमुत्थिता पडमिणी अद्वअ। शगिओ अचोरा सुवण्णाआरो अफलहो मापसमागमो अलुद्धा

५ गणिआ ति दुक्कए एद सभावीअन्ति । ता पिअवअस्स गडुअ इमादो गणिआप- सङ्गाअ गिरत्त वमि । (परिचिन्त्य वृष्ण) कथ विअवअस्सो रुक्खवाडिआए उव- विट्ठो चिट्ठिदि । ता जाव उवसप्पामि । (उपमृय) सोत्थि भवदे । वडुडु भवम् ।

१२ [अहा गणिनाया लोभोऽङ्गिणता च यतो न कथापि कृतान्या । अनेरुधा ज्ञेहानुसारं भणित्वा । मयि एवमेव गृहीता रत्नारली । एतावत्या कण्ड्या न तथाह भणित्वा—मयैमत्रेय विचिन्त्यताम् । मूर्खेन पानीयमपि पीत्वा गम्यताम् इति । तन्मा

gambling with dice, going on a journey [to the forest], the swans have now, like the Pandavas going from the forest to take to residing incognito moved on to unknown places from the [regions full of] water (6)

(Reflecting) It [is] indeed a long time since Maitreya has gone to Vassantasena. He does not come even now!

(Entering) Vidūṣaka —Oh the greed and discourtesy of the courtesan in that she did not even talk of something else! Having said something or other in various ways, in accord with [her] love she just simply (exameat) took the necklace! With all that [marvellous] prosperity, she did not [even] say to me—'Noble Maitreya take rest [or be comfortable] having drunk at least water in a cup, you may go' Now then, I will not even so much as see the face of that courtesan the daughter of a whore (With disgust) It is indeed well said.—'A lotus creeper grown up without the root, a merchant not a cheat, a goldsmith not a thief, a village-concourse not given to quarrelling [and] a

तत्रास्या पत्या गणिनाया मुग्धमपि द्रश्यामि । सुप्तु खन्दूचन-अरुमुमुधिता १५  
 पाद्मना चवञ्चको वणिक अचार सुवर्णकार चकलहा श्रावसनागम अलुधा गणिकेति  
 दुष्करमेने सभायन्त । तत्रियवयस्य गवास्माद्गणिकायसद्वाभवन्वयामि । कय  
 प्रियवयस्या वृथशक्तिकायामुप्रविणस्तत्रानि । तद्यानदुपसगामि । स्वास्त भवने । वर्धता १८  
 भवान् । ]

चारुदत्त — ( विलोक्य ) अय सह म मैत्रेय प्राप्त । वयस्य स्वागतम् ।  
 अ स्यताम् । २१

विदूषक — उवविदो मिह । [ उपविशोऽस्मि । ]

चारुदत्त — वयस्य कयय त कार्यम् ।

विदूषक — त वस्तु कज्ज विणदम् । [ तखलु कार्यं वितम् । ] २४

चारुदत्त — किं तथा न गृहीता रत्नावला ।

विदूषक — कुदो अम्हाण पात्तम भाअधयम् । णवणलिणकामल अज्जलिं  
 मथए कइअ पडिच्छिआ । [ कुनोऽस्मारुमेनावज्जामधेयम् । वरनलिनकीमलमज्जलिं २७  
 मत्तरु इत्था प्रतीण । ]

चारुदत्त — तकिं व्रवीषि विनयमिति ।

co. 1 tezan not greeds—the e are hardly possible { to be found }  
 So going to [ my ] dear friend I shall turn [ him ] away from  
 the s as so 1st or with the courtesan ( Mo is about it see nq ) What  
 [ my ] dear friend is seated in the grove of trees So I shall  
 jus approach [ him ] ( Approchis g ) Welfare to you May  
 you prosper

Charudatta — ( Belolding ) Ah my friend Maitreya has  
 arrived Friend welcome Be seated

Vidusaka — [ I have been seated

Charudatta ] — Friend inform [ me ] of that business

Vidusaka — That business [ was ] indeed a wash out

Charudatta — What ? Was not the jewel necklace accepted  
 by her ?

Vidusaka — Whence such a [ good ] luck for us ? [ It was ]  
 accepted [ by her ] placing on [ her ] head [ her ] folded hands  
 delicate like a fresh lotus !

Charudatta — Then how do you say [ it was ] a wash out ?

30. \* विद्रूपक—भो कथं न विण्णहम् ज अमुत्तपीदस्स चोरेहि अवहिदस्स अप्पमन्नुस्स सुवण्णभण्डअस्स कारणादो चट्ठस्समुद्दसारभूता रअणमाला हादिदा ।  
[ भो कथं न विण्णम् यन्मुक्त्तस्स चाररपहनस्याल्पमूल्यस्य सुवर्णभण्डस्य ]  
37 कारणाच्चतुसमुद्दसारभूता रत्नमाला हादिता । ]

चारुदत्त—वयस्य मा मैवम् ।

य समालम्ब्य विश्वासं न्यासोऽस्मात्सु तथा कृतम् ।

तस्यैतन्महतो मूल्य प्रत्ययस्यैव क्षीयते ॥ ७ ॥

विद्रूपक—भो वअस्स एदं पि मे दुद्धेअं सतापकारणं ज सहीअण-

दिण्णसण्णाए पढ-तोवारिदं मुहं कडुअं अहं उवहसिदो । तां अहं वन्हणो

3 भविअं दाणिं भवन्तं सीसणं पडिअं विण्णवेमि—णिवसीअदु कथां इमादो

बहुपच्चवाभादो गणिआपसद्दादो । गणिआणाम पादुअन्तरप्पविट्ठा विअं लेदुआ

डुक्खेण उणं गिराक्खरीअदि । अविअं भो वअस्स गणिआं हत्थी काअत्थओ

6 भिक्खु चाटो रसहा अं जहिं एदं णिवसन्ति तहिं दुद्धा विणं जाअन्ति ।

[ भो वयस्य एतं पि मे द्वितीयं सतापकारणं यत्सखीजनदत्तसङ्गया पगन्तापवारितं

सुखं कृत्वाहमुपहसितम् । तदहं नाहणो मूल्येऽनीं भवन्तं शीपणं पतित्वा विशापयामि—

9 निवर्त्यतामस्मात्सद्द्रुमप्यत्रायान्निगमसद्वात् । गणिमा नाम पादुअन्तरप्रतिष्ठेव

*Vidūṣaka* —Oh how [was it] not a wash out inasmuch as the jewel necklace which is the essence [that is the most costly object treasure] of the four oceans has been given away for the sake of the bunch of gold ornaments of small value which has been neither eaten nor drunk [but simply] carried off by thieves

*Carudatta* —Friend no not so

Depending upon which confidence [or faith] the deposit was made by her with us —of that great trust itself this price is paid

(7)

*Vidūṣaka* —O friend this again [is] the second cause for [my] rage on my part: that I was laughed at [by her] giving a sign to [her] companions [and] screening [her] face with the end of [her] garment Therefore I [although] being a Brāhmana now request you falling down [before you] with [my] head—Turn away [your] self from this association with the courtesan, abounding in impediments A courtesan indeed like a pebble got inside a shoe, is warded off with [great] trouble [or difficulty]



लेपुना दुःखेन पुनर्निपन्निवृत्ते । अपि च भो वयस्य गणिम हस्ती कायस्थो भिक्षु  
 प्राणे रागभय मयैते निवृत्तं तत्र दुःखं अस्ति न जायते । ]

चारुवचनं—वयस्य अलमिदानीं सर्वं परिवादमुक्त्वा । अवस्यथेषास्मि १२  
 निवारितः ३ पश्य

वेगं करोति तुरगस्त्वरितं प्रयातु  
 प्राप्ययात्र चरणास्तु तथा वहन्ति ।  
 सर्वत्र यान्ति पुरुषस्य चला स्वभावा  
 रिज्जास्ततो हृदयभव पुनर्यिगन्ति ॥ ८ ॥

अपि च वयस्य

यस्यायांस्तस्य सा कान्ता धनहार्यां ह्यसा जनः ।

( स्वगतम् ) न गुणहार्यां ह्यसौ जनः । ( प्रकाशम् )

धनमर्थं परित्यक्ता ननु त्यक्तैव सा मया ॥ ९ ॥

विदूषकः—( अयोऽज्ञतोऽस्य स्वगतम् ) जया एतो उद्गं पेनित्तम दीह  
 गिस्ससदि तथा तज्जे मे मए विणिवारिअ तस्म अविअदर वट्टिदा से उहण्णटा ।  
 ता सुदु पसु एव बुवदि—कामो वामो ति । ( प्रकाशम् ) भो वयस्य भगिद अ  
 तार—भजेहि चारुवचनम्—अज्ज वमास मए एव अअन्तव्व ति । ता त्थकेमि

And further O friend a courtesan an elephant a Kayasika a  
 Buddhist monk [or mendicant] a spy and a donkey—where these  
 reside there even rascals can not go on [it are not born]

Charudatta—Friend enough now of speaking out all this  
 accusation I have been warded off by [my present] state  
 itself See—

A horse puts on speed to get on quickly but his legs do not  
 move off accordingly owing to the decay of vitality The  
 changing desires [lit. natures] of a man go everywhere but  
 exhausted [that is, unfulfilled] [they] later on again enter  
 [his] heart itself (8)

And further friend

Who has riches to him [belongs] that charming lady, for,  
 that person [is] to be won by wealth

( To himself ) No That person [is] to be won by virtues  
 ( Aloud ) We have been abandoned by

riches surely she is I say [as good as] abandoned by me. (9)

Vidusaka—( Looking downward to himself ) Inasmuch as,  
 he looking upwards is sighing deeply [or heavily] I infer  
 that the love-sickness of him being dissuaded by me has grown

रअणावलीए अपरितुजा अवर मगिगु आअमिस्मादि ति । [ यथेप ऊर्ध्वं प्रेक्ष्य  
६ शर्षिं निश्वसिनि तथा तस्यामि मया विनिवार्यमाणस्थाधिकतर वर्धितास्फोटकपट्टा ।  
त सप्तु खल्वेवमुच्यते—कामो वाम इति । भो वयस्य भणित च तथा—भण चाह  
इत्तम्—अथ प्रशेषे मयाप्राप्तव्यम् इति । तत्तर्क्यामि रत्नावल्या अपरितुजापर  
९ याचितुमागमिष्यतीति । ]

चारुदत्त — वयस्य आगच्छतु । परितुजा यास्यति ।

चेट — ( परिश्य ) अवेध माणहे ।

जधा जधा वदशादि अद्वभरण्डे तथा तथा तिम्मदि पुट्टिचम्मे ।

जधा जधा लग्गादि शीदवादे तथा तथा चेवदि मे हलके ॥ १० ॥

( गदम्प ) धंश थाए शक्तच्छिदं शुशद्दी थीणं वाण शक्ततन्ति णदग्निम् ।

गीअ गाए गद्दहशाणुल्लूअं के मे गाणे तुम्बुल्लू णालदे वा ॥ ११ ॥

आणत्तन्नि अज्जआए वशन्तशेणाए—कुम्भीलआ गच्छ तुमम् । मम आगमणं

अज्जचाहदत्तशश णिवेदेहि ति । ता जाव अज्जचारुदत्तशश गेहं गच्छामि ।

३ ( परिस्म्य प्रविष्टेन स्त्रिया ) एषे चालुदत्त रुक्मवादिआए विद्वदि । एषे वि शे

दुड्वद्वुक्के । ता जाव उवशप्पेमि । कथ ढक्किदे दुशाले रुक्मवादिआए । भोडु ।

एदइश दुड्वद्वुक्कइश क्षण्ण देमि । [ अवेन मानया ।

all the more so it is indeed well said— Love [ is ] perverse"  
( Aloud ) O friend, and she said—Tell Cārudatta—'to-day in the  
evening I must needs come here' So I guess that she, not  
quite satisfied with [securing] the jewel necklace, would be  
coming to demand [or, beg] something more

Cārudatta — Friend let her come she would go [back]  
quite satisfied

( Entering ) Ceta — Know, [ ye ] men

The more the cloud patch showers forth rain, the more  
[ my ] back skin is wetted the more the cold wind sticks on,  
the more my heart trembles ( 10 )

( Laughing loudly )

I play upon the seven holed loud sounding flute, I play  
upon the seven stringed resounding lute I sing songs be-  
fitting a donkey, who [ is ] Tambura or Narada in singing  
[ as compared ] to me ? ( 11 )

I have been ordered by Mistress Vasantasenā,—'Kur bhil-  
laka, go you, inform the noble Cārudatta of my arrival'. So, I  
shall be going to the house of the noble Cārudatta ( Morning

यथा यथा वर्णित्यभ्रतलण्ड तथा तथा तिम्यति पुमचर्म ।

यथा यथा लग्नि शीतवातस्तथा तथा वेपने मे हृदयम् ॥

११ चक्षुः वाङ्मयामि सप्तच्छिद्रं सुनन्दं चीर्णं वाङ्मयामि सप्ततन्त्री नग्नीम् ।

गीतं गायामि यं भस्यानुरूपं कीं मे माने तुम्बुरुर्नारदो वा ॥

आहोमोऽहं वायया वसन्तसेनया— इहर्भं लक्ष्मणं गच्छ त्वम् । यथागमनमर्त्यं चारुदत्तस्य

निवेश्य इति । तथावगमनचारुदत्तस्य गेहं गच्छामि । एष चारुदत्तो वृक्षवाटिकाया

निषिद्धिः । एषोऽपि स दुष्टवृद्धः । तथावदुग्मसर्पामि । कथयच्छिद्रं द्वारं वृक्षवाटिकाया । १२

भवतु । एतस्य दुष्टवृद्धस्य सज्ञां ददामि । (इति लोमगणिकस्य निषेधः)

विदूषकः—अहं को द्राणि एते पाआरेवेष्टिर्दं विअ कइत्थ म लोष्टकेहि

ताहेदि । [ अये क इदानीमेव प्राकारवेष्टितामेव कपित्थं मा लोष्टकेस्ताहवति । ] १५

चारुदत्तः—आगमप्रासादभेदिकाया क्रीडद्धि पारावतै पातित भवेत् ।

विदूषकः—दासीए पुत्त इडुपारावअ चिड चिड जाअ एदिणा दण्ड

कदण सुपक विअ चूअरुल इमादो पासादादो भूमीए पाडइस्सम् । [ दास्यापुत्र १८

दृश्यावत् तिष्ठ तिष्ठ यावत्तेन दण्डकाहेन सुपकमिव चूतफलमस्मात्प्रासादाद्भूमौ

पातयिष्यामि । ] ( इति दण्डकाप्रमुखाय धावति )

चारुदत्तः—( यकोपनीत आङ्गुल्य ) वयस्य उपविश । किमेनेन । तिष्ठत् २१

दधित्तामहितस्नपस्वी पारावतः ।

about seeing after entering) Here is Carudatta in the grove of trees Here too, [ 15 ] that wicked brat So, I shall approach [ them ]

What! The gate of the grove of trees is closed! All right,

I shall make a sign to this wicked brat! [ Hurls clods of earth

Vidūśaka —Ah who now is here striking me with clods of

earth like a Kapittha [ tree ] enclosed with a fence ?

Cārudatta —[ It ] might have been dropped by the pigeons

sporting on the terraces of the garden mansion !

Vidūśaka —[ You ] wicked [ or, rogue of a ] pigeon, son of

a whore! Stay, stay while I shall bring [ you ] down from this

mansion to the ground, with this wooden staff, like a fully

ripened mango-fruit! [ Lifting up the wooden staff, runs

Cārudatta —( Grasping him by the sacred thread ) Friend,

sit down What [ have you to do ] with this one? Let the poor

pigeon stay on [ undisturbed ] in the company of [ his ] mate!

चेटः—कृधं पारावतं पेवसादि । मं ण पेवसादि । मोडु । अवरारं लोडु-  
 २४ गुडिकाए पुणो वि ताददस्सम् । [ कथ पायवन पश्यति । मा न पश्यति । भवतु ।  
 अपरया लेग्गटिकया पुनरपि ताडयिष्यामि । ] ( तथा करोति )

विद्रूपक—( णिओडवलेन्न ) कथ कुम्भीलमो । ता जाव उवसप्पामि ।  
 २७ ( उपसृत्य । द्वारमुद्वृज्य ) अरे कुम्भीलमं पविश । साअदं दे । [ कथ कुम्भी-  
 लकः । तथावदुपममानि । ... अरे कुम्भीलकं पविश । स्वामन ते । ]

चेटः—( मविन्थ ) अज्ज वन्दामि । [ आन वन्दे । ]  
 ३० विद्रूपक—अरे कर्हि तुम इदिसे दुदिगे अन्वभारे आअदो । [ अरे  
 कुञ्ज त्वमीदृशे वुरिन्नि ऽन्धकार आनः । ]

चेट—अले एसा शा । [ अरे एसा सा । ]  
 ३३ विद्रूपक—का एमा का । [ कैसा का । ]  
 चेट—एसा शा । [ एसा सा । ]

विद्रूपक—कि दाणिं दासीए पुत्ता दुच्चिमस्सकाले बुद्धरड्ढो विअ उद्धकं  
 ३६ सासाअसे—एसा सा से ति । [ चिमिगर्णो गम्यापुत्रं दुर्भिक्षकाले बुद्धरड्ढ  
 इवोष्पकं श्वासानये—एसा सा सा इति । ]

चेट—अले तुम पि दाणिं इन्द्रमहकामुको विच सुट्ठु कि काकाअसि-  
 ३९ का के ति । [ अरे त्वमपीडर्णमिन्द्रमत्तमसुक्कं इव सुट्ठु किं काकापते—का का इति । ]

Ceta —What! He sees a pigeon [and] sees not me! Well  
 I shall pelt him even again with another clod of earth.

[Does accordingly]

Vidūsaka —(Looking to the quarters) What! [It is]  
 Kumbhīlaka So, I shall approach [him] (Approaching, open-  
 ing the door) O Kumbhīlaka, come in! Welcome to you!

(Entering) Ceta —Sir, I salute [you]

Vidūsaka —Oh, where have you come in darkness on such  
 a stormy day?

Ceta —Oh, this one she

Vidūsaka —Who, this one, who?

Ceta —This one she

Vidūsaka —Why are you now, son of a whore, hissing  
 forth noisily, like an aged beggar in times of 'scarcity'—'This-  
 'she-she'!

Ceta —Oh, why are you too, now, crowing distinctly  
 like [a crow] greedy [for offerings] at the Indra festival,  
 'who, who' [Ka, Kā]?

विदूषक — ता कहेहि । [ तत्कथम् । ]

चेष्ट — ( सगतम् ) भोडु । एवं भणिस्यामि । ( मकाशम् ) अठे पण  
दे दइशम् । [ भवतु । एव भणिस्यामि । अरे प्रश्न ते दास्यामि । ] १२

विदूषक — अहं दे मुण्डे गोडु दइस्सम् । [ अहं ते मक्कके पाद दास्यामि । ]

चेष्ट — अठे जाणाहि दाव तेण हि । काइँश काले चूआ भोलेन्ति ।

[ अहं जानीहि तावत् तेण हि । कस्मिँकाले चूआ मुक्कलिया भवन्ति । ] १५

विदूषक — अरे बाकीए पुत्ता गिण्ढे । [ अरे दास्या पुत्र गीण्ढे । ]

चेष्ट — ( लहायम् ) अले पाहि गहि । [ अरे नहि नहि । ]

विदूषक — ( सगमम् ) किं दाणिं ए थ कहिस्सम् । ( तेषिन्त्य ) भोडु । १६

चाहदत्त गडुअ पुच्छिस्सम् । ( मकाशम् ) अरे मुद्धत्तअ चिट्ठु । ( चाहदत्तगुपहृत्य )

भो वअस्स पुच्छिस्स दाव कस्सिँ काले चूआ भोलेन्ति । [ किमिशीनीयत्र कथ-

पिष्यामि । भवतु । चाहदत्त गम्य पश्यामि । अरे मुहूर्तक तिष्ठ । . . भो वयस्य ५१

पश्यामि तावत् कस्मिँकाले चूआ मुक्कलिया भवन्ति । ]

चाहदत्त — मूर्खं वसन्ते ।

विदूषक — ( चेष्टमुपगम्य ) मुत्त वसन्ते । [ मूर्खं वसन्ते । ]

चेष्ट — इदिअं दे पण दइशम् । शुशमिँद्दाणं गावाणं का लफत्तअं

कलेदि । [ द्वितीयं ते प्रश्नं दास्यामि । सुशमिँद्दानां गावाणां का रक्षा करोति । ]

Vidūṣaka — Well, tell

Ceta — ( To himself ) All right I shall say thus—( Aloud )

Oh, I shall set a question [ or, puzzle ] for you

Vidūṣaka — I [ in return ] shall set [ my ] foot on your head !

Ceta — Oh, if so, find out now—' In what season do mango-trees become blossomed ?'

Vidūṣaka — O son of a whore, ' in Grīṣma '

Ceta — ( With a laugh ) Oh, no, not at all

Vidūṣaka — ( To himself ) What now shall I tell [ him ] regarding this ( oṭṭa ) ? ( Thinking ) Right ! Going to Carudatta, I shall ask [ him ] ( Aloud ) Oh, wait for a while ( Approaching Carudatta ) O friend, I just ask [ you ]—' In what season do mango-trees become blossomed ?'

Carudatta — Fool, ' in Vasanta '

Vidūṣaka — ( Going near Ceta ) Fool, ' in Vasanta '

Ceta — I shall set you a second question What affords protection to very prosperous villages [ or, towns ] ?

- ५७ विदूषकः—अरे गच्छ । [ अरे रथ्या । ]  
 चेटः—( सहाम्भ ) अले णहि णहि । [ अरे नहि नहि । ]  
 विदूषक —भोडु । संसए षट्ठिदम्हि । ( विचिन्त्य ) भोडु । चारुदत्तं पुणो  
 ६० वि एच्छिस्सम । [ भवतु । सदाये षणितोऽस्मि । ... भवतु । चारुदत्त पुनरपि प्रश्यामि । ]  
 ( पुनर्निवृत्त्य चारुदत्त तथैवोशहति )  
 चारुदत्तः—वयस्य सेना ।  
 ६३ विदूषक —( चेटमुपगम्य ) अरे दासीए पुत्ता सेणा । [ अरे दास्सा पुन सेना । ]  
 चेटः—अले दुवे वि एकहिंश कडुभ शिग्घ भणाहि । [ अरे दे अप्पेक-  
 स्सिन्हुत्ता शीघ्र भण । ]  
 ६६ विदूषक —सेणावसन्ते । [ सेनावसन्ते । ]  
 चेट —णं पलिवत्तिअ भणाहि । [ ननु परिवर्त्य भण । ]  
 विदूषकः—( कायेन परिवृत्य ) सेणावसन्ते । [ सेनावसन्ते । ]  
 ६९ चेटः—अले मुसल बहुका पदाहं पलिवत्तावेहि । [ अरे मूर्ख बहुक परे  
 परिवर्तय । ]  
 विदूषकः—( पादो परिवर्त्य ) सेणावसन्ते । [ सेनावसन्ते । ]  
 ७२ चेटः—अले मुसल अकवलपदाई पलिवत्तावेहि । [ अरे मूर्ख अक्षरपरे  
 परिवर्तय । ]

Vidūṣaka — Oh, <sup>o</sup> the highway [ Rathya ] <sup>o</sup> !

Ceta —( With a laugh ) Oh, no, not at all

Vidūṣaka — Well, I have fallen in doubt. ( Thinking )  
 Right ! I shall once again ask Carudatta

[ Going back again, speaks out to Cārudatta same as before

Carudatta — Friend, ' Senā [ army ]'

Vidūṣaka —( Going near Ceta ) O son of a whore ' Senā ' !

Ceta — Oh, combining both the two together [ lit in one ],  
 say quickly

Vidūṣaka :— Senāvasante

Ceta — I say, say [ it ] turning round [ the other way ]

Vidūṣaka —( Turning round bodily ) Senāvasante

o Ceta — O idiot, brat ' Turn the other way the Paṭas [ words].

Vidūṣaka :—( Turning about his feet ) Senāvasante

Ceta — O fool, turn round the Paṭas [ words formed ]  
 of letters.

विदूषक—( विचिन्त्य ) वसन्तसेणा । [ वसन्तसेना । ]

चेट —एशा शा आअदा । [ एषा सागता । ]

७५

विदूषक—ता जाव चारुदत्तस्य णिवेदेमि । ( उपसृज ) भो चारुदत्त  
धणिओ दे आअदा । [ तथा वज्रस्य सत्य निवेदयामि । भो चारुदत्त धनिकस्त आगत । ]

चारुदत्त —कतोऽस्मत्कुल धनिः ।

७६

विदूषक—जइ कल णत्थि ता इवारे अत्थि । एषा वसन्तसेणा आ  
अदा । [ यि कल नास्ति तद्दारेऽस्मि । एषा वसन्तसेनागता । ]

चारुदत्त—वयस्य किं मा प्रतारथसि ।

८१

विदूषक—जइ मे वज्रो ण पत्तिआअसि ता एद कुम्भीलज पुच्छ ।  
अरे दासीए पुत्ता कुम्भीलज उअमप्य । [ यो मे उचि न प्रयेपि तमि कम्भीलज  
पृच्छ ओ दास्या पुत्र कुम्भीलज उपस्य । ]

८४

चेट—( उपसृज ) अज्ज वन्दामि । [ आय रदे । ]

चारुदत्त—भद्र स्वागतम् । कथय सत्यं प्राणा वसन्तसेना ।

चेट—एशा शा आअदा वसन्तसेणा । [ एषा सागता वसन्तसेना । ]

८७

चारुदत्त—( सत्यम् ) भद्रं न कदाचित्प्रियवचनं निष्कलीकृतं मया ।  
तद्दृष्टता पारितोषकम् । ( इत्युत्तरीयं प्रयच्छति )

Vidusaka —( *Reflecting* ) Vasantasena

Ceta —Here she has come

Vidusaka —Then I shall communicate [ this ] to Carudatta  
( *Approaching* ) O Carudatta your creditor has come !

Carudatta —Whence [ can there be any ] creditor to our  
family [ or house ] ?

Vidusaka —If [ the Dhanika is ] not in [ your ] family,  
well [ he ] stands at your door Here has come Vasantasena !

Carudatta —Friend why are you deceiving [ or raising  
false hopes in ] me ?

Vidusaka —If you do not believe in my words then ask  
this Kumbhila O son of a whore Kumbhila come near

Ceta —( *Getting near* ) Sir I salute [ you ]

Carudatta —Good man welcome ! Tell [ me ]—has Vasanta  
sena really come ?

Ceta —Here has come that Vasantasena

Carudatta —( *With joy* ) Good man by me has not at any  
time been rendered fruitless a welcome communication [ or  
speech ] ; So please take [ this ] reward

[ Gives him his upper garment

१० चेटः—( गृहीत्वा प्रणम्य सप्रतिपत्तम् ) जाव अज्जमाए निवेदेमि ।  
[ यावत्पर्याया निवेदयामि । ] ( इति निन्दान्तः )

विदूषकः—भो अवि जानासि किंनिमित्तं इद्विसे दुदिणे आमदेत्ति ।

१३ [ भो. अपि जानासि किंनिमित्तमीदृशे दुदिने आयनेति । ]

चारुदत्तः—त्रयस्य न सम्यगवधारयामि ।

विदूषकः—मए जाणिदम । अप्पमुट्ठा रमणावली बहुमुल्लं सुवण्णभण्डं

१६ ति ण परितुट्ठा अरं माग्गिडुं आअदा । [ मया ज्ञानम् । अन्यमूल्या रत्नावली  
बहुमूल्यं सुवर्णभण्डमिति न परितुष्टापरं याचितुमागता । ]

चारुदत्तः—( स्वगतम् ) परितुष्टा यास्यति ।

१९ ( ततः प्रविष्टान्पुञ्जवलाभिसारिणीनेपेण वसन्तसेना मालकण्ठा, छत्रधारिणी विदुषः )

विदुषः—( वसन्तसेनामुदिश्य )

अपद्मा श्रीरया प्रहरणमनङ्गस्य ललितं

कुलम्ब्रीणां शोको भवनवरवृक्षस्य कुसुमम् ।

सलील गच्छन्ती रतिसमयलज्जाप्रणयिनी

रनिक्षेत्रे रङ्ग प्रियपथिकरतायैरनुगता ॥ १७ ॥

Ceta —( Taking it, prostrating himself, with satisfaction ) I shall inform Madam [ of this ] ( Exit )

Vidūṣaka —Oh, do you know, for what reason she has come on such a stormy day ?

Cārudatta —Friend, I can not make out properly,

Vidūṣaka —I have known [ or, found it out ]! The jewel-necklace [ is ] of small value, the bunch of gold ornaments [ was ] of great value—not fully satisfied with such considerations ( it ), she has come to demand [ or, beg ] more !

Cārudatta —( To himself ) She would go [ back ] fully satisfied. ( Then enter Vasantasena in an exceedingly gorgeous dress of an Abhisārikā, love-sick, a female umbrella-bearer, and Viṭa )

Viṭa —( Referring to Vasantasena )

This [ Vasantasena is ] the Goddess Laksmī minus the lotus, the lovely weapon of the God of love [ lit. the bodiless one ], the [ cause of ] sorrow to nobly-born ladies, the flower of the excellent tree of love, [ habituated to ] walking with grace, fondly solicitous of bashfulness [ even ] at the time of enjoyment, [ and accustomed to being ] followed by crowds of travellers in the form of lovers on the stage—the field of enjoyment



चसन्तसेने पश्य पश्य ।

गजन्ति शैलशिखरेषु विलम्बिभिन्वा  
मेघा वियुक्तानिताहृदयानुकाराः । ३  
येषा रवेण सहस्रोत्पतितेर्मयूरे  
खं वीज्यते मणिमयोरिव तालवृन्तै ॥ १३ ॥

अपि च

पद्भिक्षिप्रमुखाः पिबन्ति सलिलं धाराहता दर्दुरा  
कृण्व मुञ्चति वहिण समदनो नीप प्रदीपायते ।  
सन्ध्यास. कुलदूषणेरिव जनैर्मवेवृतमन्द्रमा  
विद्युत्क्षिबकुलोद्गतेय युवतिर्नैकत्र सतिष्ठते ॥ १४ ॥

यसन्तसेना—भाव सद्गु दे भणितम् । [ भाव सुगु ते भणितम् { १५ } एषा हि

मूढे निरन्तरपयोधरया मयैव  
कान्त सहाभिरमते यदि किं तथात्र ।  
मां गर्जितैरपि मुहुर्धनिवारयन्ती  
मार्गं रुणद्धि कुपितेय निशासपत्नी ॥ १५ ॥

Vasantasena, see, see—

The clouds, with [their] round forms hanging down on the peaks of mountains and imitating the hearts of loving ladies separated [from their lovers] are thundering on, by the peacocks flying up all of a sudden at whose roar, is the sky being fanned as though by fans set with jewels (13)

And further,

The frogs struck by the showers are drinking the water, with [their] faces moistened with mud (the peacock full of passion is giving free vent to [his] throat, the Nipa [tree] appears like a lamp, the moon is enveloped by the clouds, like renunciation by people who bring disgrace on [their] families, [and] the lightning like a young woman born of a low family does not stay at one place) (14)

Vasantasena—Bhāva you have well remarked For, this night co-wife is obstructing [my] path as though angry [with me], repeatedly warding me off even with shoutings [as though saying] 'Simpleton! If the lover sports with me alone possessed of dense clouds [also, breasts], what [have] you [to do] here?' (15)

१ गर्जितैरपि ।

विट — भवतु । एव तावत् । उपात्म्यता तावदियम् ।

वसन्तसेना—भावं किमनया स्त्रीस्वभावदुर्विश्रययोपात्म्यता । पश्यतु

३ भाव ।

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मघा वर्षन्तु गर्जन्तु मुञ्चन्त्वद्गनिमेव वा ।

गणयन्ति न शीतोष्ण रमणानिमुरा स्त्रिय ॥ १६ ॥

विट — वसन्तमन पश्य पश्य । अयमपि

पवनचपत्रघेय स्थूलधाराशरीरघ

स्तनितपत्रहनाद् स्पष्टविद्युत्पताक ।

हरति परुममूह रो ज्ञानाद्स्य मेघा

द्वप इव पुरमध्य मन्दवार्यस्य ज्ञाना ॥ १७ ॥

वसन्तसेना—एव णेद्म् । ता इध एसां अवरो । [ एव विद्म् ।

तत्कथमेपोऽपर । ]

पतित्व च्छु गजेन्द्रमालिर्नराध्मातलम्बोदरे

गर्जद्भि सतदिहलाकशश्लेष्य सशल्य मज्ज ।

Vita — Well [ it is ] just so . Let her be scolded then

Vasantasena — Bhava what [ is the use of ] scolding her who is foolishly puffed up in accordance with the nature of women ? Note [ this ] Bhava.

Let the clouds shower forth, thunder on or hurl down the thunder bolt itself : women [ bent on ] going to [ their ] lovers count not cold or heat ( 16 )

Vita — Vasantasena see see Here [ is ] another

cloud with [ his ] speed rapid owing to the wind [ also, with movements rapid like the wind ] with a stream of arrows in the form of big showers [ also like big showers ], with the thundering sound as the noise of the drums [ also with the noise of drums like thunder ] with flags in the form of lightning seen distinctly [ also flags like lightning flashes ] — carries off in the sky the assemblage of rays [ also large amounts of tribute ] of the moon like a king in the heart of the city of an enemy of weak prowess ( 17 )

Vasantasena — It [ is ] indeed so . But how this another

when the mind is [ already ] suffering terribly [ lit pierced with darts ] by these clouds themselves dark like lordly elephant with [ their ] interiors bloated and hanging down, thundering forth [ and ] variegated with cranes with lightning

तर्क प्रीयितभृन्प्रथ्यपटह। हा हा हतादो वृक  
प्रावृत् श्रावृडिति प्रवीति गडधी क्षार क्षते प्रक्षिपन् ॥ १८ ॥

वित् —वसन्तसने एवमतत् । इदमपर पश्य ।

बलाकायाण्डुराष्णीष विद्युत्क्षिप्तचमरम् ।

मूलधारणसाक्ष्य कतुकाममिवाम्बरम् ॥ १९ ॥

वसन्तसेना—भाव पश्य पश्य । [ भाव पश्य पश्य । ]

एतरादंतमालपत्रमलिनेरापीतसूर्य नभो

वहमीका शरताडिना इव गजा झीदन्ति धाराहता ।

त्रिद्युत्काञ्चनदीपिकेव रचिता प्रासादसचारिणी

उद्योन्त्या इर्बलभतुकेव वनिता प्रात्सार्य मेघहृता ॥ २० ॥

वित् —वसन्तसने पश्य पश्य ।

एते हि विद्युद्गुणवद्धक्ष गजा श्यान्योन्यमभिद्वन्दन्त ।

शशाङ्गया वारिधरा सधारा मा रुच्यरज्जवेव समुद्धरन्ति ॥ २१ ॥

{ flashes } accursed crane—Aias Aias —of roguish mind  
{ a veritable } d um announcing the death of ladies whose  
husbands have gone on a journey is then shouting [ or saying ]  
Rain rain t n wing salt on the wound [ or adding insult to  
injury ] ( 18 )

Vita —Vasantasena it [ 18 ] =o Look at this another  
[ phenomenon ]—

The sky [ 18 ] as though desiro is of securing resemblance  
with an intoxicated elephant with a white turban in the form  
of { also like } female cranes and waved Camaras in the form  
of { also like } lightning [ flashes ] ( 19 )

Vasantasena —Bhava see see

The sky has the sun drink up [ that is obscured ] complete  
ly by these { clouds } dark like wet Tamala leaves ant hills  
like elephants struck down by arrows are sinking down  
beaten by the showers the lightning like a golden torch has  
been planned to scour about the palace the moon light like  
a woman having an impotent husband has been forcibly  
carried off by the clouds ( 20 )

Vita —Vasantasena see see

These clouds indeed rushing on against one another like  
elephants with [ their ] sides { also armpits } girded by the  
ropes { also chains } in the form of { also like } lightning  
with showers { of water pouring down } are as though lifting  
up the earth at Indra's command, with silver ropes ( 21 )

अपि च पश्य

महायाताध्मात्रिर्भहिपसुलनीलैर्जलधरे-  
 अलैर्विद्युत्पक्षैर्जलधिभिरिवान्त प्रचलितः ।  
 इयं गन्धोद्दामा नवहरितशष्पाङ्कुरवती  
 धरा धारापातैर्भृषिमयशरैर्भिद्यत इव ॥ २२ ॥

यसन्तसेना—भाव एसी अवरो कु [ भाव एषोऽपर. ]

एहोहीति शिखाण्डिनां पदुतरं केकाभिराकन्दितः  
 प्रोद्दीयेय वलाकया सरभसं सोत्कण्ठमालिङ्कितः ।  
 हंसैरज्जितपद्मैरतितरुं सोद्वेगमुद्गीक्षितः  
 कुर्यन्नभ्रनमेचका इव विगो मेघः समुत्तिष्ठति ॥ २३ ॥

विदुः—एवमेतत् । तथा हि पश्य ।

निष्पन्दीकृतपद्मपण्डेनयनं नृपक्षपायासरं  
 विद्युद्भिः क्षणनष्टप्रतिमिरं प्रच्छादिताशामुखम् ।

And see further—

By the clouds, bloated up [ or, massed together ] by the hurricane, dark [—coloured] like a herd of buffaloes, [ constantly ] on the move, with wings in the form of lightning, as though with seas [of water] rolling about inside, is this earth of [ or, giving forth ] a strong odour, and having shoots of fresh green grass [grown about], pierced through with the falling showers as though with jewelled arrows' (22)

Vasantasenā —Bhāva, here [is] another

cloud rising up, called out [ or, greeted ] loudly with cries of peacocks, saying 'Come, come,' as though embraced impetuously and passionately by the female cranes flying up, looked at with very great dejection by the swans leaving off the lotuses, [ and ] rendering the quarters as though dark coloured with collyrium (23)

Vita —It [is] so Thus see—

Possessed of eyes in the form of the multitude of lotuses rendered motionless, with the [distinction between] night and day lost, with the darkness now [ or, momentarily ] seen, now lost to view owing to the lightning flashes, with the

निघेष्टं स्वपितृव्यं संप्रति पयोधारागृहान्तरगतं  
स्तीताम्भोधरधामनेकजलद्वन्द्वोपिधानं जगत् ॥ २४ ॥

वसन्तसेना—भाव एव णेदम् । ता पेस्र पेस्र । [ भाव एव निवस्र ।  
तत्पश्य पश्य । ]

गता नादा तारा उपकृतमसाधाविव जने  
विपुक्ता कान्तेन स्त्रिय द्ये न राजन्ति ककुभः ।  
प्रकामान्तस्ततं विद्वेषतिशस्त्रस्य दित्तिना  
द्रवीभूत मन्ये पतति जलरूपेण गयनम् ॥ २५ ॥

अपि च पश्य

उलमति नमति वर्पति गर्जति मेघ करोति तिमिरोद्यम् ।  
प्रथमभौरिय पुरुष कराति रूपाण्यनेकानि ॥ २६ ॥

घिट्ट—एवमेतत् ।

विपुञ्जज्वलतीव संधिहसतीवाच्चर्चलाकाशते-  
महिन्द्रेण विवस्वतीध घमुपा धाराशरोद्धारिणा ।

faces of the quarters covered up all round the world now is  
as though sleeping without any movement lying within the  
shower house of water, with the umbrella-like canopy of many  
a cloud in the expansive cloud abode [ that is, the sky ] ( 24 )

Vasantesenā — Bhava, it [ is ] indeed so So, see, see—

The stars have vanished away like an obligation in the  
case of a bad man, the quarters shine not like women separat-  
ed from [ their ] husbands I think that the sky is falling  
down in the form of water, heated up intensely within by the  
fire of the weapon of the Lord of the gods [ and ] turned into  
liquid ( 25 )

And see again—

The cloud rises up, bends down showers forth, thunders,  
produces a mass of darkness—like a man who has secured  
wealth for the first time [ or, once in a while ] [ it ] is taking  
to many forms [ or, shapes ] ( 26 )

Vita — It [ is ] so

The sky is as though blazing up owing to lightning flashes,  
as though laughing boisterously owing to hundreds of  
female cranes, as though galloping about owing to Indra's  
rain bow discharging arrows in the form of showers as

विस्पृष्टाशनिनिःखनेन रसतीवाधूर्णतीवानिलि-  
नीलेः सान्द्रमिवाहिभिर्जलधरेधूपायतीवाम्बरम् ॥ २७ ॥

वसन्तसेना—

जलधर निर्लज्जस्त्वं वनमां दयितस्य वेदम् गच्छन्तीम् ।  
स्तनितेन भीषयित्वा धाराहस्तीः परामृशसि ॥ २८ ॥

भोः शक्र

किं ते क्षहं पूर्वरातिप्रसक्ता यत्त्वं नदस्यम्बुदर्सिहनादेः ।  
न युक्तमेतत्प्रियकाङ्क्षिताया मार्गं निरोद्धुं मम वर्षपातिः ॥ २९ ॥

अपि च

यद्दहल्यात्तोमृपा यद्गमि शक्र गतमोऽस्मीति ।  
तद्गन्ममापि दुरां निरपेक्ष निवार्यतां जलदः ॥ ३० ॥

अपि च

गजं वा वर्षं वा शक्र मुञ्च वा जनशोऽशनिम् ।  
न शक्या हि स्त्रियो रोद्धुं प्रस्थिता दयिनं प्रति ॥ ३१ ॥

though shouting up owing to the very distinct [or, loud] noise of thunder, as though reeling up on account of the winds [and] as though throwing up incense densely owing to the dark snake-like clouds (27)

Vasāntasena:—

[O] cloud, shameless [are] you ! that, having frightened me with [your] thunder, going to [my] lover's abode, you [are] touching [me] with hands in the form of showers ' (28)  
O Indra '

Was I attached in love towards you before, that you are thundering forth with lion-like roars of clouds ? It [is] not proper [for you] to block with showers of rain the path of me longing for [my] lover ' (29)

And further,

Just as, on account of Abalya [O] Sakra, you told a lie, namely that you were Gautama, in like manner, [there is] agony on my part too; [O one] indifferent [to my suffering], let the cloud be warded off ' (30)

And further,

Thunder on, or shower forth [rain], [O] Sakra, or hurl down in hundreds the thunder-bolt, it [is] not possible [for you], O illustrious woman, setting forth towards [their] lovers (31)

यदि गर्जति वारिधरो गर्जतु तक्षाम निपुराः पुरुषाः  
अथि विद्युत्प्रमदानां त्वमपि च दुःखं न जानासि ॥ ३१ ॥

विटः—भयति अलमलमुपालम्भेन । उपकारिणी तवेयम् ।

पेराचतोरसि चलेव सुवर्णरज्जुः  
शैलस्य मूर्ध्नि निहितेव सिता पत्नीका ।

आखण्डलस्य भवनोदरदीपिकेय-

माख्याति ते प्रियतमस्य हि संनिवेशम् ॥ ३३ ॥

यसन्तसेना—भाव एवम् । तं ज्ञेय एवम् गेहम् । [ भाव एवम् । तदेवितहेम् । ]

विटः—सकलकलाभिज्ञाया न किञ्चिदिह तवोपदेष्टव्यमस्ति । तथापि

ज्ञेयः प्रलापयति । अत्र प्रविश्य कोपोऽन्यन्त न कर्तव्यः ।  
यदि कुप्यसि नास्ति रति कोपेन विनायवा कुतः कामः ।  
कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम् ॥ ३३ ॥  
भवतु । एवं तावत् । भो भोः निवेप्रतामायंचारुदत्ताय ।

If the cloud thunders on, let [him] thunder on; for, men  
[are] indeed hard-hearted [or, cruel] [But] O lightning, you  
too [strangely enough, although a woman] do not cognise the  
grief [or, agony] of young women!

Viṭa :—Madam, enough, enough of [this] scolding! This  
one is [indeed] obliging you!

For, like a dangling silver chain on the chest of  
[the elephant] Airāvata, like a white flag planted on the peak  
[lit. head] of a mountain, [this lightning] the torch inside  
the mansion of Indra, is telling [or, pointing out to] you the  
residence of your lover [greatly beloved of you]! (32)

Vasantasenā :—Bhāva, right; this [is] the same house.

Viṭa :—There is nothing that needs to be offered as advice  
in this matter to you who are an expert in all arts. Still affection  
[or, regard for you] makes [me] speak out. On entering here,  
anger should not be shown too much.

If you are angry, there can be no [real] enjoyment; on the  
other hand, whence [real] love without anger? [So] be  
angry and make [him] angry too; [later on] be you pacified  
and at the same time pacify you [your] lover as well! (34)

Well, that would do. Oh, oh, let [this] be communicated  
to the noble Cārudatta—

एषा फुल्लकदम्बनीपसुरभौ काले घनोद्भासिते  
कान्तस्यालयमागता समदना दृष्टा जलार्द्रालका ।  
विधुद्वारिदगर्जिते सचकिता त्वद्दर्शनाकाङ्क्षिणी  
पादो नूपुरलम्बकदमधरो प्रक्षालयन्ती स्थिता ॥ ३५ ॥

चारुदत्त — ( आरुण्य ) वयस्य ज्ञायता किमेतदिति ।

विद्रूपक — ज भव आणवेदि । ( वसन्तसेनामुपगम्य सादरम् ) सोत्थि  
३ भोदीद । [ यद्भवानाज्ञापयति । स्वस्ति भक्त्ये । ]

वसन्तसेना — अज्ज वन्दामि । साअद् अज्जस्स । ( विट प्रति ) भाव  
एसा छसधारिआ भावस्स ज्जेव मोडु । [ आर्ये गन्दे । स्वागतमार्यस्य । ... भाव  
६ एषा छत्रधारिका भावस्यैव भवतु । ]

विट — ( स्वगतम् ) अनेनोपायेन निपुण प्रेषितोऽस्मि । ( प्रकाशम् ) एवं  
भवतु । भवति वसन्तसेने

साट्रोपकूटकपटावृतजन्मभूमे

शाठ्यात्मकस्य रतिकेलिकृतालयस्य ।

वेश्यार्पणस्य सुरतोत्सवसमहस्य

दाक्षिण्यपण्यसुखेनिष्क्रयसिद्धिरस्तु ॥ ३६ ॥

( इति निष्क्रान्तो विट. )

It is a little fragment with the words, and Nipa

one

with

thing

d by

; for

( 35 )

your sight ।

Cārudatta — ( *Listening* ) Friend, find out what this [ is ]

Vidūsaka — As you command ( *Approaching Vasantasenā, respectfully* ) Welfare to your ladyship ।

Vasantasenā — Sir, I salute [ you ] Welcome sir । ( *To Vīta* ) Bhava, let this umbrella bearer be for you alone ।

Vīta — ( *To himself* ) I have been cleverly sent away by this method । ( *Aloud* ) Let it be thus Lady Vasantasenā

Let there be easy success in [ or, accomplishment of ] the sale, with courtesy for [ its ] price, of the store of amorous festivities in the market for a harlot's profession



वसन्तसेना—अज्ज मित्तेअ काँ तम्हाण जूदिअरो । [ आर्य मैत्रेय कुन पुप्फाक दूनकर । ]

विदूषक—स्वमतम्) ही ही भो जूदिअरो त्ति भगन्ताए अलकिदो विश्वअरसा । ( प्रकाशम् ) भोदि एसो वसु मुअरुअरुअरुआए । [ आर्य भो दूतकर इनि भगन्त्यालङ्कतं पियवयस्य । भवनि एव एतु शु क्वञ्जवाटिकायाम् । ]

वसन्तसेना—अज्ज का तुम्हाण सुअरुअरुअरुआडिआ बुब्बदि । [ आर्य का पुप्फाक शुक्लवयवात्किच्ये । ]

विदूषक—भादि जहिं ण राईअदि ण पीईअदि । [ भवनि यत्र न ए सायने न पीयते । ] ( वसन्तसेना स्मित करोति )

विदूषक—त्तं पविसदु भोदा । [ तस्मात्प्रविशतु भवती । ]

वसन्तसेना—( जनान्तिरुम् ) एय पविसिअ किं मए भणिद्वम् । १२ [ अत्र प्रविश्य किं मया भाषितम् । ]

चेटी—जूदिअर अवि सुहो दे यदोसो त्ति । [ पुनकर अपि सुखस्ते प्रशेय इति । ]

वसन्तसेना—अवि पारदस्सम् । [ अपि पारपिप्प्यावि । ]

चेटी—अवसरो जेव पारदस्सदि । [ अवसत एव पारपिप्प्यादि । ]

विदूषक—पविसदु भोदा । [ प्रविशतु भवती । ]

Vasantasena—Noble Maitreya where [ is ] your gambler ?

Vidūśaka—( To himself ) Ha Ha Oh ! In addressing [ him ] so = gambler, [ my ] dear friend has been [ really ] adorned [ that is, commended ] by her ( Aloud ) Madam, here [ is he ] indeed in the dry grove of trees !

Vasantasena—Sir what [ is that ] dry grove of trees of yours so called ?

Vidūśaka—Madam where nothing can be eaten or drunk  
[ Vasantasena indulges in a smile ]

Vidūśaka—So let Madam enter

Vasantasena—( Aside ) On entering what should be said by me here ?

Ceti—Gambler, [ is ] the evening delightful for you ?

Vasantasena—Shall I have the courage [ to say this ] ?

Ceti—The occasion itself will give [ you ] courage

Vidūśaka—Let Madam enter

वसन्तसेना—(प्रविश्योपसृत्य च । पुष्पैस्ताडयन्ती ) अहं जूदिअर अवि  
सुहो दे पदोसो । [अयि यत्कर अपि सुखस्ते प्रदोष । ]

२१ चारुदत्त—(अवलोक्य ) अये वसन्तसेना प्राप्ता । (सहर्षमुत्थाय )  
आयि प्रिये

सदा प्रदोषो मम याति जाग्रत  
सदा च मे निद्वसतो गता निशा ।  
त्वया समेतस्य विशाललोचने  
ममाद्य शोफान्तकरं प्रदोषक ॥ ३७ ॥

तत्स्वागतं भवत्यै । इदमासनम् । अत्रोपविश्यताम् ।

विदूषक —इदं आसनम् । उत्रविसद् भोद्री । [ इदमासनम् । उपविशतु  
३ भवती । ] (वसन्तसेनासीना । ततः सत्र उपविशन्ति )

चारुदत्त—वयस्य पश्य पश्य ।

यर्षादिकमुद्गिरता भ्रयणान्तघिलम्बिना कवम्बेन ।

एकं स्तनोऽभिषिक्तो वृषस्तुत इव रथिराज्यस्य ॥ ३८ ॥

तद्वयस्य क्लिप्ते वासैसी वसन्तसेनाया । अन्ये प्रधानवाससी समुपनीयेतामिति ।

Vasantasenā —( *Entering and approaching, striking with flowers* ) O gambler, [ is ] the evening delightful for you ?

Cārudatta —( *Observing* ) Oh, Vasantasena has come !  
( *Rising up, in joy* ) O beloved,

For me the evening always passes in being awake, and  
for me, the night too has always gone by in sighing [ heavily ],  
for me united with you to-day, [ O ] long eyed one, the evening  
[ would be ] the ender of [ my ] grief ! ( 37 )

So welfare to Madam Here [ is ] the seat ! Pray, take a  
seat here

Vidūsaka —Here [ is ] the seat pray, sit down, Madam

[ Vasantasena is seated, then all sit down

Cārudatta —Friend, see see—

By the Kadamba [ flower ] hanging down the end of [ her ]  
ear and dropping down rain water, is one breast [ of hers ]  
sprinkled over, like a Prince occupying the position of a  
Heir apparent ( 38 )

So, friend, Vasantasena's [ two ] garments have become wet,  
let other high-class garments be brought [ for her use ]

विदूषकः—अं भवं आणवेदि । [ यज्ञगानाज्ञापयति । ] ३

चेटी—अज्ज भिनेअ चिद्ध तुमम् । अहं ज्जेव अज्जअं सुस्सुसहससम् । १  
[ आर्य भेदेय नित्र त्वम् । अहमेतर्षां सुश्रूययिव्यामि । ] ( तथा करोति )

विदूषकः—( अयगारितकेन ) भो वअस्स पुच्छामि दाव तत्थभोदि किं पि । [ भो वयस्य पृच्छामि तावत्तरभवती किमपि । ] ६

वासुदत्त. — एवं क्रियताम् ।

विदूषक.—( प्रकाशम् ) अध किंणिमिच्चं उण ईदिसे षण्डुचन्दालोए इड्डिणअन्पआरे आअदा भोदीं । [ अध किंनिमित्त पुनपिट्ठे षण्डुचन्दालोके ऽ इड्डिणान्पआर भ्रागता भवती । ]

चेटी—अज्जए उज्जओ वग्गहो । [ आर्ये ऋतुको ब्राह्मणः । ]

वासुदत्तसेना—णं जिउणोत्ति मणाहि । [ ननु निपुण इति भण । ] १२

चेटी—एवा पल्लु अज्जआ एव्वं पुच्छिउत्तुं आअदा—केत्तिअं ताए रअणावलीए मुल्लं चि । [ एवा सत्कार्या एव यदुमागतं—क्रियत्तस्या रत्नारत्नया मूल्यम् इति । ]

विदूषकः—( जनान्तिकम् ) भो भणिदं मए जघा अप्पमुत्ता रअणावली बहुमुल्लं सुवण्णभयडअम् । ण परितुट्ठा । अवरं मग्गिहुं आअदा । [ भोः भणितं ] १५

Vidūṣaka.—As you command.

Ceṭī:—Noble Maitreya, do you stay. I myself shall be doing [ the necessary ] service to Madam. [ Does accordingly ]

Vidūṣaka—( Aside ) O friend, I shall just ask something to her ladyship.

Cārudatta:—Let this be done.

Vidūṣaka—( Aloud ) Now, for what reason again has her ladyship come in such cloudy-day-darkness with the moonlight gone away?

Ceṭī:—Madam, the Brāhmins [ appears to be a ] straightforward [ person ]

Vasantasena:—I say, [ rather ] say 'shrewd.'

Ceṭī:—This [ our ] Madam indeed has come to ask this—'How much [ is ] the price of that jewel-necklace?'

Vidūṣaka:—( Aside ) Oh, I did [ already ] say viz.—the jewel-necklace [ is ] of small value, the bunch of gold ornaments

१८ मया यथान्यमून्या रत्नावली नहूमूल्य सुवर्णभाण्डम् । न परितुष्टा । अपर याचि  
तुमामता । ]

चेटी—सा वसु अञ्जआए अत्तणकेरकेत्ति मणिअ जूदे हारिदा । सो  
२१ अ सहिओ राअवत्थाहागी ण जाणीअदि कहिं मदी ति । [ सा एल्वारिया आत्मी  
येनि भणित्वा दूते दाग्गिता । स च मभिको राजवार्ताहारी न शायते कुत्र गत इति । ]

विदूषक—भोदि मन्तिद उजेव मन्तीअदि । [ भवति मन्त्रितमेव मन्त्यते । ]

२२ चेटी—जाव सो अण्णेसीअदि ताव एद उजव गेण्ह सुवण्णभण्डअम् ।  
[ यावत्साऽन्दिग्गते ताददिदमेव गृहाण सुवर्णभाण्डम् । ] ( इति शर्षपि )  
( विदूषको विचारयति )

२७ चेटी—अदिमत्त अज्जो णिज्झाअदि । ता किं दिज्जपुवो दे । [ अति  
मात्रमार्घा निगमयति । तत्किं दृष्टपूर्वं ते । ]

विदूषक—भोदि सिप्पकुसलदाए ओवन्धदि दिट्ठिम् । [ भवति शिल

३० कुशलतयववध्नाति छिम् । ]

चेटी—अज्ज वञ्चिदोसि दिट्ठीए । त उजेव एद सुवण्णभण्डअम् ।  
[ आय वञ्चितोऽसि छया । तदेव सुवर्णभाण्डम् । ]

[ was ] of great value—[ १० ] not quite satisfied, she has come to demand [ or beg ] more \*

Cetī—That [ jewel necklace ] indeed was gambled away by Madam at play saying [ that is thinking ] that it belonged to herself and no one knows [ lit it is not known ] where that Sabbhika going on king's errand has gone

Vidūṣaka—Lady, [ by you ] is being uttered simply what had been uttered [ by me before ] †

Cetī—While he is being searched for, take this bunch of gold ornaments itself for the time being

[ Shows it, Vidūṣaka is absorbed in thought

Cetī—The noble one is gazing [ at it ] very intently ' Is it then [ something ] seen before by you ?

Vidūṣaka—Lady, it attracts [ my ] sight owing to the skill of craftsmanship

Cetī—Sir, you are deceived by [ your ] sight † This [ is ] the same bunch of gold ornaments

विदूषक—(सर्पम्) भो वयस्य त ज्ञेय एव सुवर्णभाण्डम् ज ३३  
जम्हाण गृहे चोरेभि अवहिदम् । [ भो वयस्य तदेवेद सुवर्णभाण्डम् यदस्माक गृहे  
चोरैरुद्धतम् । ]

चारुदत्त—वयस्य

७१

योऽस्मानिच्छिन्तितो ह्य्याजु कर्तुं न्यासप्रतिक्रियाम् ।

स एव प्रस्तुतोऽस्माक किं नु सत्यं विदम्बता ॥ ३९ ॥

विदूषक—भो वयस्य सत्यं सवामि बम्हणेण । [ भो वयस्य मय्य शपे  
ब्राह्मणेन । ]

चारुदत्त—मिय नः मियम् ।

विदूषक—(अनान्तरूपं) भो पुच्छामि ण कुदो एद समासादिद् ति ।

[ भो पुच्छामि ननु कुत इद समासातिविति । ]

चारुदत्त—को दोष ।

विदूषक—(चेत्या कर्ण) एधं विअ । [ एमिअ । ]

चेटी—(विदूषकस्य कर्ण) एधं विअ । [ एमिअ । ]

चारुदत्त—किमिद् कथयते कि वय वाया ।

विदूषक—(चारुदत्तस्य कर्ण) एधं विअ । [ एमिअ । ]

Vidūṣaka—(With joy) O friend, this [is] the same bunch  
of gold ornaments which had been carried off by thieves from  
our house !

Cāruḍatta—Friend,

The same trick that was thought of by us to accomplish the  
return of the deposit has been put into operation [or, started]  
regarding us but [is this] a fact [or, just] mockery ? (39)

Vidūṣaka—O friend, [it is] a fact, I swear by [my]  
Brahmana hood !

Carudatta—[It is all] very agreeable to us, very agreeable !

Vidūṣaka—(Aside) Oh, I shall ask—whence possibly  
has this been secured ?

Cāruḍatta—What harm [is there in asking this] ?

Vidūṣaka—(In Ceti's ear) Like this ?

Ceti—(In Vidūṣaka's ear) Like this

Cāruḍatta—What [is] this [that is] being told ? [Are]  
we outsiders [not entitled to know what is going on] ?

Vidūṣaka—(In Carudatta's ear) Like this

चारुदत्त—भद्रे सत्यं तदेवेदं सुवर्णभाण्डम् ।

चेटी—अज्ज अथ इं । [ आर्यं अथ किम् । ]

चारुदत्त—भद्रं न कदाचित्प्रियनिवेदनं निष्फलीकृतं मया । तदृषता  
पारितोषिकमिदमङ्गुलीयकम् । ( इत्यनङ्गुलीयकं हस्तमवलोक्य राज्ञा वाग्यति )

वसन्तसेना—(जात्मगतम्) अदो ज्जेव कामी असि । [ अत एव काम्यसे । ]

चारुदत्त—(जनान्तिकम्) भो कष्टम् ।

धनवियुक्तस्य नरस्य लोके किं जीवितेनादित एव तावत् ।

यस्य प्रीतिकारनिरर्थकत्वात्कोपप्रसादा विफलीभवन्ति । ४७॥

अपि च पक्षयिकलश पक्षी शुष्कश्च सरु सरश जलहीनम् ।

सर्पशोद्धृतद्वृस्तुल्यं लोके दरिद्रश्च ॥ ४१ ॥

अपि च शून्यैर्युग्हे खलु समा पुरुषा दरिद्रा

कूपश्च तोयराहितेस्तरुभिश्च शीर्षे ।

Carudatta —Good lady, [ is it ] true that this [ is ] the same bunch of gold ornaments ?

Ceti. —Sir just so

Carudatta —Good lady, by me has not at any time been rendered fruitless a welcome communication ! So please take this ring as a reward.

[ On seeing the hand bereft of the ring, gesticulates shame

Vasantasena —( To herself ) [ It is ] for this very reason that you are loved [ by me ] !

Carudatta —( Aside ) Oh ! Alas !

What is the use of life itself to begin with in the world, to a man bereft of riches whose anger and favour are rendered futile, owing to [ their ] being useless for [ the purpose of ] counter acting ? ( 40 )

And further,

A bird deprived of [ or mutilated in ] wings, and a tree dried up and a lake void of water, and a serpent with [ its ] fangs taken out—[ all these ] and a poor man [ one of ] equal [ status or importance ] in the world. ( 41 )

And further,

Poor people indeed [ are ] equal to houses unoccupied, wells void of water and trees shattered down, in that the occasions

यद्दृष्टपूर्वजनसंगमविस्मृताना

मेवं भवन्ति विफल्य परितोषकाला ॥ ४३ ॥

विदूषक—भो अल अदिमेत्त सत्तप्पिदेग । ( पञ्चम सपणित्तम् ) भोदि  
समप्पीअडु ममकेरिमा पहाणसाहिआ । [ भो अलनिमात्र सत्तेन । भवति सम-  
भ्यंता मम स्नानशाटिका । ]

वसन्तसेना—अज्ज चारुदत्त जुत्त णेद इमाए रअणावरीए इम जणं  
तुलइडुम । [ आय चारुदत्त युक्त नेरमनया रत्नावल्या इम जन तुलपित्तुम् । ]

चारुदत्त—( सविलशस्मिनम् ) वसन्तसेने पइय पइय

क भद्धास्यति भूतार्थं सर्वो मां तुल्यिष्यति ।

शङ्कनीया हि लोकेऽस्मिन्निष्पताया दरिद्रता ॥ ४३ ॥

विदूषक—हजे किं भोदीए इव जजेव सुविद्वग्ग् । [ चेदि किं भवत्या  
इहैव स्वप्पयम् । ]

चेटी—( विहस्य ) अज्ज मित्तेअ आदिमेत्त दाणिं उज्जुअ अत्ताणभ  
दसेसि । [ आर्यमैत्रेय अनिमात्रमिदानीमृजुयात्त्वन दर्सयसि । ]

of gratification become thus futile for them who forget  
[ their real state in the joy caused ] by the union with persons  
seen before' (42)

Vidūśaka—Oh, enough of being tormented too-much  
( *Aloud, with a laugh* ) Lady, let my own bath-towel be returned'

Vasantasena—Noble Carudatta, it [ was ] not proper to  
treat me [ lit. this person ] lightly by [ the offer of ] this jewel-  
necklace [ as a substitute for the stolen gold ornaments, imply-  
ing thereby that I cared so much for wealth only ] .

Cāradatta—( *With embarrassed smile* ) Vasantasena, see, see

Who would be believing in the real state of things? Every  
one would look down upon me For, in this world, poverty  
void of [ all ] dignity [ or, exploit ] is fit to be suspected [ of  
any crime ]' (43)

Vidūśaka—Ceti, have you got [ or, are you going ] to sleep  
in this very place ?

Ceti—( *Laughing* ) Noble Maitreya, you are now showing  
yourself to be exceedingly straight-forward

विदूषक—भो वयस्स एमो वसु ओसारअन्तो त्रिअ सुहोवविट्ट जणं  
 पुगेवि वित्थारिवारिधारहि पवुट्ठो पज्जण्णो । [ भो वयस्य एव स्वप्नकारयन्निव  
 सुरतोपविष्ट जन पुनरपि विन्तारिवारिधारिभिः प्रष्ट, पनेन्य । ]

चारुदत्त—सम्यगाह भवान् ।

अमूर्हि भित्त्वा जलदान्तराणि पङ्कान्तराणीव मृणालसूच्य ।

पतन्ति चन्द्रव्यसनाद्धिमुक्ता दिवोऽश्रुधारा इव वारिधारा ॥ ४४ ॥

अपि च धाराभिरार्यजनचित्तसुनिर्मलाभि

श्चण्डाभिरजुंनशरप्रतिकर्कशाभि ।

मेघा स्वयन्ति बलदेयपटप्रकाशा

शरस्य मौक्तिकनिधानमिवोद्गिरन्त ॥ ४५ ॥

प्रिये पश्य पश्य

एते पिष्टतमालयणकनिभैरालितमम्भोधरे

ससक्तेरुपवीजितं सुरभिभिः शीते प्रदोषानिलैः ।

Vidūśaka —O friend! Here is indeed showering forth the  
 rain once again in extensive showers of water, as though  
 driving away persons comfortably seated.

Cārudatta —You have well remarked

For, here are falling, on breaking through the interiors of  
 clouds, like the pointed ends of lotus stalks through the  
 intervals of mud, the showers of water, as though the streams  
 of tears shed by the sky on account of the suffering of  
 the moon (44)

And further,

In showers, exceedingly clear like the minds of honourable  
 persons, terrifying [and] as hard as the arrows of Arjuna, are  
 pouring forth clouds shining like Balarāma's mantle, as  
 though throwing down Indra's pearl treasure (45)

Beloved, see, see—

Here this red [also in love] lightning longing for union  
 with [also, at the advent of] the cloud, and coming on freely  
 [also, of her own accord] is embracing the sky, like a beloved  
 [her] lover—[the sky which is] enveloped with clouds resem-



एषाम्भोदसमागमप्रणयिनी स्वच्छन्दमभ्यागता  
 रक्ता कान्तमिदाम्बर प्रियतमा विद्युत्समालिङ्गति ॥ ४६ ॥  
 ( वसन्तसेना शृङ्गारभाव नाटयन्ती चारुदत्तमालिङ्गति )

चारुदत्त—( स्पर्शं नाटयन्त्यालिङ्गय )

भो मद्य गम्भीरतर नद्य त्व तव प्रसादात्स्मरणीडित मे ।  
 संस्पर्शरोमाञ्चितजातराग कदम्बपुष्पत्वमुपेति गात्रम् ॥ ४७ ॥

विदूषक—दासीए पुत दुद्दिण अणज्जो दाणिं सिं हुमम ज अत्तमोदि  
 विन्जुआए भाभावेसि । [ तास्यापुत्र दुर्दिन अनाय इशनीयसि त्वम् यदत्रभवती  
 विद्युता भीषयसि । ]

चारुदत्त—वयस्य नार्हस्युपालक्षुम् ।  
 वर्षशतमस्तु दुर्दिनमविरतधार शतहृदा स्फुरतु ।  
 अस्मद्विधदुर्लभया युवह प्रियया परिष्वक्त ॥ ४८ ॥

bling [in colour] the paint of the crushed Tamaia [leaves]  
 [and] fanned by the cool fragrant evening breezes in  
 close contact ( 46 )

[Vasantasena, gesticulating the sentiment of love embraces  
 Carudatta

Carudatta —( Gesticulating the effects of the touch embrac-  
 ing in return )

O cloud thunder you on deeper [still]! Through your  
 favour my body tormented by love attains to the condition  
 of the Kadamba flowers with horripilation set in and passion  
 excited on account of the close touch ( 47 )

Vidūṣaka —Son of a whore Rainy day you [are] now a  
 [veritable] boor in that you are frightening her ladyship with  
 the lightning

• Carudatta —Friend you should not [let do not deserve to]  
 scold [the Durdina like that]

Let the Rainy day with ceaseless showers go on for a  
 hundred years! Let the lightning flash forth for { I owe to  
 them that } I have been embraced by the beloved difficult to  
 secure by { people } like us! ( 48 )

अरि च । वयस्य

धन्यानि तेषां खलु जीवितानि ये कामिनीनां गृहमागतानाम् ।  
आर्द्राणि मेघोदकदातलानि मात्राणि गान्त्रेषु परिष्वजन्ते ॥४९॥

प्रिये वसन्तसेने

स्तम्भेषु प्रचलितवद्विसंचयान्त  
शीर्णत्वात्कथमपि धार्यते वितानम् ।  
एषा च स्फुटितसुधाद्रवानुलेपा  
स्तक्लिन्ना सलिलमरेण चित्रमिति ॥ ५० ॥

( ऊर्ध्वमत्रलोक्य ) अये इन्द्रघनु । प्रिये पश्य पश्य

त्रियुज्जिह्वेनेदं महेन्द्रचापोच्छ्रितायतभुजेन ।

जलधरधिवृद्धहनुना विजृम्भितामिरान्तरीक्षेण ॥ ५१ ॥

तद्देहि । अभ्यन्तरमेव प्रविशात्र\* । ( इत्युत्थाय परिक्रामति )

And further, friend,

•Blessed indeed [are] the lives of those who with [their] bodies [closely] embrace the bodies wet and cool with rain [lit cloud] water, of lovely ladies come to [their] house [of their own accord] ! (49)

Beloved Vasantasena,

The canopy, being tattered, is somehow [or, with great difficulty] supported on the pillars, with the ends of pedestal-masonry being dislocated, and this painted wall too [is] completely wetted with the down pour (*bhara*) of water, on account of the plaster coating being cracked (50)

( Looking upwards ) Ah ! The Rain bow ' Beloved, see, see—

Here is the sky as though yawning, with [its] tongue in the form of lightning, long uplifted arms in the form of Indra's bow, [and] lengthened chin in the form of the clouds ' (51)

So, come, let us enter the inside itself [of the house]

[ Rising up, moves about

तालीषु तारं विटपेषु मन्द्रं शिलासु रुद्र सलिलेषु चण्डम् ।  
 संगीतवीणा इव ताड्यमानास्तालानुसारेण पतन्ति धाराः ॥५०॥  
 (इति निष्क्रान्ता सर्वं)

इति दुर्दिनो नाम पञ्चमोऽङ्कः ।

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Sharply on the Tala leaves, deep-sounding on the branches,  
 harshly on the slabs of stone [ and ] loudly [ or, violently ] on  
 the waters, are falling down the shower, like lutes in  
 musical concert, being struck [ or, played upon ] in accord-  
 ance with the keeping of time ' ( 52 )

{ *Exeunt omnes*

*Here ends the Fifth Act called ' Dardana ' [ Rany day ]* ६

---

पद्योऽङ्क

( तत. प्रविशन्ति चेर्ग )

चेटी—कथ अज्ज वि अज्जआ ण विवुज्झदि । भोदु । पविसिअ पटि-  
३ बोयइहसम् । [ कथमद्याप्यार्या न विबुध्यते । भवतु । प्रविश्य प्रविशोधयिष्यामि । ]

( इति नाट्येन परिक्रामति )

( तत. प्रविशत्याच्छादितशरीरा प्रसूता वसन्तसेना )

६ चेटी—( निरुप्य ) उरथेडु उरथेडु अज्जआ । पभाद् संवुत्तम् । [ उत्तियन्-  
तिष्ठत्वार्या । प्रभात सकृत्तम् । ]

वसन्तसेना—( प्रतिबुध्य ) कथ रत्ति उमेव पभाद् संवुत्तम् । [ कथ  
९ पारिरेव प्रभात सकृत्तम् । ]

चेटी—अम्हाण एसो पभादो । अज्जआए उण रत्ति उमेव । [ अस्माक-  
मेतन्प्रभातम् । आर्याया. पुना पारिरेव । ]

१२ वसन्तसेना—हजे कहि उण तुम्हाण जूदिअगे । [ वेत्ति कुत पुनर्यु-  
ष्माक सुतर । ]

ACT VI

( Then enter Ceti )

Ceti—What, Madam has not awakened even now ! Well,  
entering [ her apartment ] I shall awaken [ her ]

[ Gesticulates walking about

( Then ■ discovered Vasantasena, asleep with her  
body covered up )

Ceti—( Scrutinising ) Rise up, rise up, Madam ! It has  
dawned [ or, morning has come ] !

Vasantasena—( Awakening ) What, the night itself has  
turned into dawn ?

Ceti—To us it [ is ] dawn, to Madam however [ it is ]  
night itself

Vasantasena—Ceti, where again [ is ] your gambler ?

चेटी—अञ्जए वहुमाणअ समादि सिअ पुष्करण्डज जिण्णुज्जाण गदो  
अञ्जचारुदत्तो । [ आर्ये वधमानअ समादिइय पुष्पकरण्डक जीर्णोदान गत आर्य १५  
चारुदत्त । ]

वसन्तसेना—किं समादि सिअ । [ किं समादिइय । ]

चेटी—जाएहि रत्ताए पवहणम् वसन्तसेना गच्छदु त्ति । [ योजय रामो १०  
पवहणम् वसन्तसेना गच्छत्विति । ]

वसन्तसेना—हञ्ज कहि मए गतव्वम् । [ चदि कुत्र मया गन्तव्यम् । ]

चेटी—अञ्जए जहि चारुदत्तो । [ आय यत्र चारुदत्त । ] २९

वसन्तसेना—( चया पत्विज्य ) हञ्ज सुट्टु ण निज्याददो रत्तीए । ता  
अञ्ज पञ्चकम पेविस्सस्सम् । हञ्जे किं पविञ्जा अह इह अन्धमन्तरचवस्सालअम् ।  
[ चेदि सुट्टु न निध्यातो रामा । तन्ध प्रयक्ष प्रविष्य । चदि किं प्रविणहनिहाम्य २४  
न्तरचतुशालकम् । ]

चेटी—ण इवल अन्धमन्तरचट्टस्सालअम् । सब्वजणस्स वि हिअअ  
पविट्ठा । [ न कवलमन्धमन्तरचतु शालकम् । सब्वजनम्यापि हृदय पविश । ] २७

वसन्तसेना—अग्नि सत्तप्पादि चारुदत्तस्स परिअणा । [ अपि सत्तप्पेने  
चारुदत्तस्य परिजन । ]

चेटी—सतव्विस्स दि । [ सत्तप्प्याति । ] ३०

Ceti—Madam having directed Vardhmanaka the noble  
Carudatta has gone to the old garden Puspakarsandaka.

Vasantasena—Directing what ?

Ceti—Arrange for the car at [that is while it is still] night  
time] so that Vasantasena might go

Vasantasena—Ceti where have I to go ?

Ceti—Madam where Carudatta [is]

Vasantasena—(Embracing Ceti) Ceti [Carudatta] was  
not well gazed at intently [by me] at night So to-day I shall  
directly look at him Ceti what have I here entered the  
inner quadrangle ?

Ceti—Not merely the inner quadrangle [you have] entered  
the hearts as well of all people.

Vasantasena—Are Carudatta's servants fretting about ?

Ceti—They would be fretting about

वसन्तसेना—कदा । [ कदा । ]

चेटी—जदो अज्जआ गमिस्सदि । [ यदर्या गमिष्यति । ]

३३ वसन्तसेना—तदो मए पढमं संतप्पिद्व्वम् । ( सानुनयम् ) हजे गेण्ह

एदं रअणावलिम् । मम बहिणिआए अज्जाघूदाए गदुअ समप्पेहि । भणिद्व्वं

अ—अहं सिरिचारुदत्तस्य गुणनिजिता दासी तदा तुम्हाणं पि । ता एसा

३६ तुह ज्जेव कण्ठाहरण होदु रअणावली । [ तदा मया प्रथमं सतप्तयम् । ... चेदि

गृहाणेमा रत्नावलीम् । मम भगिन्या आर्याधूतायै गत्वा समर्पय । वक्तव्य च—अह

श्रीचारुदत्तस्य गुणनिजिता दासी तदा युष्माकमपि । तस्या तदैव कण्ठभरणं भवतु

३९ रत्नावली । ]

चेटी—अज्जए कुपिस्सदि चारुदत्तो अज्जाए दाव । [ आर्ये कोपिष्यति

चारुदत्त आर्यायै तावत् । ]

४२ वसन्तसेना—गच्छ । ण कुपिस्सदि । [ गच्छ । न कोपिष्यति । ]

चेटी—( गृहीत्वा ) अं अज्जआ आणवेदि । ( इति निष्क्रम्य पुनः प्रविशति )

अज्जए भणादि अज्जा घूदा—अज्जउत्तेण तुम्हाणं पसादीकिदा । ण जुत्ते

४५ मम एदं गेपिहडुम् । अज्जउत्तो ज्जेव मम आहरणविसेसो चि जाणादु भोदी ।

[ यदर्याज्ञापयति । .. आर्ये भगत्यार्या धूता—आर्यपुत्रेण युष्माकं प्रसारीकृता । न

युक्त ममैता गृहीतुम् । आर्यपुत्र एव ममभरणविशेष इति जानातु भवती । ]

४८ ( ततः प्रविशति वारकं गृहीत्वा रक्षिका )

Vasantasenā :—When ?

Ceti :—If Madam would be going

Vasantasenā :—In that case, I ought to be fretting first. ( *Imploringly* ) Ceti, take this jewel-necklace Go and [ lit having gone ] deliver [ it ] over to my sister, the noble Dhūtā, and this should be said—\* I [ am ] a slave to the illustrious ( *śri* ) Cārudatta, won by [ his ] virtues, so [ I am a slave ] to you as well. So, let this jewel-necklace be the neck ornament for you alone ! \*

Ceti :—Madam, Carudatta might perhaps get angry with her ladyship !

Vasantasenā :—Go, he would not be angry.

Ceti :—( *Taking it* ) As Madam commands : ( *Going out, re-enters* ) Madam the noble Dhūtā says—\* [ This jewel-necklace ] has been given to you as a favour by my Lord. It [ is ] not proper for me to take it My Lord himself [ is ] my ornament *par excellence*—let Madam understand [ this ] \*

( *Then enter Radanikā, taking with her a boy* )

रदनिका—एहि वच्छ सअडिआएकीरम्ह । [एहि बत्त शकटिकया बीडाव ।]

दारक—( सकरणम् ) रदणिए किं मम एदाए मडिआसअडिआए । त  
ज्जव सोवणसअडिअ दहि । [ र निक किं ममेतया मूत्तिकाशकटिकया । तामेव ५१  
सोवणाशकटिका देहि । ]

रदनिका—( सनिर्वद नि स्वस्य ) जाद कुशे जम्हाण सुवण्णववहारो ।  
तादस्स पुणो वि रिद्वीए सुवण्णसअडिआए कीरिस्ससि । ( स्वगतम् ) ता जाव ५२  
विणादेमि णम् । अज्जआए वसन्तसणआए समीव उवमप्पिरमम् । ( उपसृत्य )  
अज्जए षणमामि । [ जात कुतोऽस्माक सुवर्णव्यवहार । तातस्य पुनएपि कच्चया  
सुवर्णशकटिकया व्रीडिव्यसि । तयावद्विनोदयाम्येनम् । आर्याया वत्त तसेनाया ५३  
समीपमुपसर्पिव्यामि । आर्यं प्रणमामि । ]

वसन्तसेना—रदणिए साअद दे । कम्म उण अअ दारओ । अणल  
किदसरीरो वि चन्दमुहो आणन्देदि मम हिअअम् । [ रदनिके स्वागत ते । कस्य ६०  
पुनरय दारम् । अनत्तत्तशीरोऽपि चन्दमुत्त आनन्दयति मम हृदयम् । ]

रदनिका—एसो वल्लु अज्जचारुदत्तस्स पुत्तो रोहसेणो णाम । [ एव  
खत्वार्यचारुदत्तस्य पुत्रो रोहसेनो नाम । ] ६१

वसन्तसेना—( चार प्रसार्य ) एहि मे पुत्तअ आलिङ्ग । ( इत्यङ्क उपरेदय )  
अणुकिद अणेण पिडुणो रुवम् । [ एहि मे पुत्रक आलिङ्ग । अनुकृतमनेन  
पितृ रूपम् । ] ६६

Radanika—Come dear one let us play with [this] toy cart

Daraka—( *Plaintively* ) Radanika what have I to do with  
this clay toy cart ? Give [me] that same golden toy-cart

Radanika—( *Sighing in dejection* ) Darling, whence dealing  
with gold on our part ? With prosperity [returning] once  
again to [your] paps you would be playing with a golden toy-  
cart ( *To herself* ) So I shall just [try to] divert him I  
shall go to the noble Vasantasena ( *Approaching* ) Madam, I  
salute [you]

Vasantasenā—Radanika welcome to you ! Who'e again  
[is] this boy ? Though with a body unadorned with ornaments,  
the moon faced one delights my heart'

Radanikā—He [is] indeed the son of the noble Carudatta,  
Rohasena by name

Vasantasena—( *Stretching forth her arms* ) Come, my dear  
boy, embrace [me] ( *Placing him on her lap* ) By him has been  
imitated the [handsome] form of [his] father !

रदनिका—ण केवलं रूपम् सीलं पि तकेमि । एदिणा अज्जचारुदत्तो  
अत्ताणअं विणोदेदि । [ न केवल रूपम् शीलमपि तर्कयामि । एतेनार्यचारुदत्त  
६९ आत्मान विनोदयति । ]

वसन्तसेना—अथ किंणिमित्तं एसो रोआदि । [ अथ किंनिमित्तमेव रोदिति । ]

रदनिका—एदिणा पडिवेसिअगहवइद्वारअकेरिआए सुवण्णसअडिआए  
७२ कीलिदम् । तेण अ सा णीदा । तदो उण तं मग्गन्तस्स मए इअं मट्टिआसअ-  
डिआ कट्ठुअ दिण्णा । तदो भणादि—रदणिए किं मम एदाए मट्टिआसअडि-  
आए । तं ज्जेव सोवण्णसअडिअं देहि ति । [ एतेन प्रतिवेशिकगृहपतिद्वारकस्य  
७५ सुवर्णशकटिकया कीलितम् । तेन च सा नीता । ततः पुनस्ता याचतो मयेय मृत्तिना-  
शकटिना कृत्वा दत्ता । ततो भणति—रदनिके किं ममेतया मृत्तिनाशकटिकया ।  
तामेव सुवर्णशकटिका देहि इति । ]

वसन्तसेना—हद्धी हद्धी । अअं पि णाम परसंपत्तीए संतप्पदि । भअवं  
कअन्त पोअवरदत्तपडिवजलविन्दुसरिसेहिं कीळसि मुअं पुरिसभाअघेएहिं ।  
( इति सात्ता ) आद मा रोद । सोवण्णसअडिआए कीलिस्ससि । [ हा धिक् हा  
८१ धिक् । अयमपि नाम परसंपत्त्या संतप्यति । भगवन्कृतान्त पुष्करपत्रपतितजलविन्दु-  
सदृशैः कीलति त्व पुरुषभागवैशैः । ... जात मा रुदिहि । सुवर्णशकटिकया कीलिष्यसि । ]

वारकः—रदणिए का एस । [ रदनिके केया । ]

वसन्तसेना—पिडुणो दे गुणणिज्जिदा दासी । [ पितुस्ते गुणनिर्मिता दासी । ]

Radanika —Not merely form, but character too, I think.  
The noble Cārudatta diverts himself with him.

Vasantasenā —Now, for what reason has he been crying ?

Radanikā —He played with the golden toy-cart of the  
[little] son of the neighbour-gentleman [ lit householder]. And  
that was taken away by him. Then when he asked for it, I  
made this clay toy-cart and gave [ it to him ]; when he says—  
‘Radanikā, what have I to do with this clay toy-cart? Give  
[ me ] that same golden toy-cart ’

Vasantasenā :—Oh fie ! Alas ! This one too is tormented by  
the wealth of others ! Divine Fate ! You play with the fortunes  
of people, resembling drops of water fallen on a lotus-leaf !  
( With tears ) Darling, weep not. You shall play with a golden  
toy-cart.

Dāraka :—Radanikā, who [ is ] this one ?

Vasantasenā :—Your father's slave won over by [ his ]  
virtues !



रदनिका—जाइ अज्जआ दे जणणी भोदि । [जात आयति जननी भरति ।]

दारक—रदणिए अलिअ तुम भणासि । जइ अम्हाण अज्जआ जणणी ता कीस अलाकेदा । [ रदनिके अलीक त्व भणासि । यवस्माकमार्या जननी तत्कि-  
मर्थमलङ्कृता । ]

वसन्तसेना—जाइ मुद्धेण मुहेण अडिकरुण मन्तेसि । ( नाट्येनाभ-  
णान्यवताय रुदती ) एसा दाणि इ जणणी सवुत्ता । ता गेण्ह एद अलङ्कारअम् । १०  
सोवण्णसअडिअ घडावेहि । [ जात मुग्धेण मुखेनातिकरुण मन्त्रयसि । ... एवेदानीं  
ते जननी सवुत्ता । तद्दृष्टान्तेतमलङ्कारम् । सौवर्णशकटिका कारय । ]

दारक—अवेहि । य गेण्हिहस्सम् । रोदसि तुमम् । [ अपेहि । न ग्रही ११  
ध्यामि । येत्रिपि त्वम् । ]

वसन्तसेना—( अशूणि प्रमृग्य ) जाइ ण रोदिस्सम् । गच्छ । कील ।  
( अलङ्कारेभूषणशकटिकं प्रपित्वा ) जाइ कारेहि सोवण्णसअडिअम् । [ जात न १६  
रोदिध्यामि । गच्छ । ग्रीह । जात कारय सौवर्णशकटिकाम् । ]

( इति दारकमाश्रय निष्क्रान्ता रदनिका )

( प्रविश्य प्रवहणाधिरूढ ) चेट—लदणिए लदणिए णिवेदेहि अज्जआए १९  
वसन्तसेनाए—ओहालिअ पक्सदुआलए शज्ज एवहण चिट्ठुदि १; [ रदनिके  
रदनिके निवेदयार्याये वसन्तसेनायै—अपत्रारित पत्रदारके सज्ज प्रवहणं तिष्ठति । ]

Radanikā —Darling Madam is your mother

Dāraka —Radanikā you are speaking untruth If Madam  
[ 18 ] our mother then for what reason [ 19 ] she adorned with  
ornaments ?

Vasantasena —Dear boy, with { your } guileless face, you  
are talking very pitably ! ( Gesticulating taking off the ornaments,  
weeping ) Here have I now become your mother ! So take this  
heap of ornaments get a golden toy-cart made [ out of them ]

Daraka —Away with [ it ] ! I shall not take [ them ] You  
are weeping ?

Vasantasenā —( Wiping off her tears ) Darling, I shall not  
weep. Go, play on ( Filling the clay toy-cart with the ornaments )  
Darling, get a golden toy-cart made [ out of them ]

[ Taking the boy, exit Radanikā

( Entering mounted on a car ) Ceta —Radanikā, Radanika !  
Inform her ladyship Vasantasenā —'The car stands ready  
covered up, at the side-door'.

( मन्दिर ) रदानिका—अञ्जए एसो वट्टमाणओ विण्णवेदि—पस्सउ-  
आए सज्ज पव्हण ति [ आप एष वर्धमानको विहापयति—वक्षगते सज्ज  
प्रवहणम् इति । ]

वसन्तसेना—हजे चिट्टुइ मुहुत्तअम् । जाव जह अत्ताणअ पसाधेमि ।  
[ चेत्ति निप्पत्तु मुहत्तंम् । यावदहमानान प्रसाधयामि । ]

रदानिका—( निष्कम्य ) वट्टमाणआ चिट्टु मुहुत्तअम् । जाव अञ्जआ  
अत्ताणअ पसाधेदि । [ वर्धमानक तिउ मुहत्तंम् । तवस्यार्थस्मान प्रसाधयति । ]

चेट्ट—ही ही भो मए वि जाणत्थहके विण्णुमलिदे । ता जाव गेण्हिअ  
आअच्छामि एद पाइशालञ्जुकुट्टुआ वरुटा । भ दु । पवहणेण ज्जेव मद्दागदि  
कलिइशम् [ ही ही भो मयापि यानास्तरण विम्मतम् । तथावट्टणीन्वागञ्जामि ।  
एतो नामिकारञ्जुत्तको दलीवणै । भवतु । प्रवहणेनैव यतागतिं उरिष्यामि । ]  
( इति निष्कान्तधेः )

वसन्तसेना—हजे उवणेहि मे पसाहणम् । अत्ताणअ पसाधेसम् ।  
[ चेत्ति उपनय म प्रसाधनम् । आमनं प्रसाधयिष्यामि । ] ( इति प्रसाधयन्ती स्थिता )  
( मन्दिर्य प्रवहणाधिरुः )

स्थावरकटेट—आण्णत्तमिह लाअशालअशउणेण—यावल्ला पव्हण  
गेण्हिअ पुप्फकण्णअ जिण्णुज्जाण तुल्लिद् आअच्छेहि ति । भोट्ट । तर्हि ज्जेव

( *Entering* ) Radanikā—Madam, here Vardhamanaka sub-  
mits— The car [ is ] ready at the side-door

Vasantasena—Ceta! let it wait for a while, while I do  
my toilet

Radanika—( *Gang out* ) Vardhamanaka, wait for a while,  
while Madam does her toilet

Ceta—Ha ' Ha ' Oh I too have forgotten the car cushions.  
So, I shall [ go to ] take them and come back These bullocks  
I see however I must stay [ that is to say ] to stand still un-  
till they are brought Well, I shall  
[ *Exit Ceta*

Vasantasena—Ceta! bring me my toilet requisites I shall  
decorate myself [ *Stands decorating herself*

( *Entering mounting the car* ) Sthavaraka Ceta—I have been  
ordered by the king's brother-in-law Samsthānaka—' Sthāva-  
raka, taking the car, come quickly to the old garden Puspā-

गच्छामि । वहष वदन्ता वहष । ( परिम्याबलोक्य च ) कथं गामशलेहिं लुद्धे  
मग्गे । किं दाणिं एत्थ कलइइशम् । ( सटोपम् ) अले ले ओशठव । ओशठव । १२०  
( आरुर्ण्य ) किं भणाथ—एशे कइशकेलके पहवणे ति । एशे लाअशालअशंठाण  
केलके पहवणे ति ता शिअं ओशठव । ( अवलोक्य ) कथम् एशे अवले शहिअं  
विअ मं पेविसअ शहश ज्जेव जुदपलाइदे विअ जुदिअठे ओहालिअ अत्ता १२१  
णअ अण्णदो अवकन्ते । ता को उण एशे । अथवा किं मम एदिणा । तुलिद  
गमिइशम् । अले ले गामेलुआ ओशठव ओशठव । किं भणाथ—मुहुत्तअं चिट्ठ  
चक्रपरिवट्टि देहि ति । अले ले लाअशालअशंठाणकेलके हग्गे शूरे चहपलि- १२२  
वट्टि वइइशम् । अथवा एशे एआई तवइशी । ता एवं कळेमि । एवं पहवणं  
अज्जचालुदत्तइश रुवसवाडिआए पत्तडुआलए थावेमि । ( इति प्रवहण सस्थाप्य )  
एशे मिह आअदे । [ आरुप्पोऽस्मि राजश्यालकसस्थानेन—स्थावरक प्रवहण गृहीत्वा १२३  
पुणरुण्णक जीर्णोदान त्वरतिमागच्छ इति । भवतु । तत्रैव गच्छामि । षहत बली-  
वर्षे वहतम् । ...कथं गामशक्रे रुद्धो मार्गः । किमिदानीमत्र करिष्यामि । ... अरे रे  
अपसरत अपसरत । ...किं भणाथ—एतत्कस्य प्रवहणम् इति । एतद्राजश्यालकसस्थानस्य १२४  
प्रवहणमिति तच्छीघ्रमपसरत । ...कथम् एपोपं. समिकमिव मा प्रेक्ष्य सहसैव दूत-  
पलायित इव दूतस्रोऽपवार्यात्मानमन्यतोऽपकान्तः । तत्कः पुनरेव । अथवा किं  
ममेतेन । त्वरितं गमिष्यामि । अरे रे शम्पाः अपसरत अपसरत । किं भणाथ—मुहु- १२५  
र्तकं निष्ठं चक्रपरिवृत्तिं देहि इति । अरे रे राजश्यालकसस्थानस्याहं शूरभ्रकरपरिवृत्तिं

karandaka ' Well, I shall go just there. Lead on, bullocks,  
lead on' ( *Moving about and beholding* ) What! The way is  
blocked up by the village carts! What shall I now do here?  
( *Arrogantly* ) Aye, you, get out of the way, get out of the way!  
( *Listening* ) What do you say—'Whose [is] this car?' This [is] the  
car of the king's brother-in-law Samsthānaka; and so, get out of  
the way quickly. ( *Beholding* ) What! Here [is] some one ( *aparah* )  
suddenly moving off in another direction, concealing himself,  
like a gambler running away from the game, on seeing me like  
the *Sabhika*! So, who again [is] he? Or rather, what have I to  
do with this? I shall go quickly. Oh, you rustics, get out of the  
way, get out of the way! What do you say—'Wait for a while;  
give a turn to the wheel'. Oh you! I, belonging to the king's  
brother-in-law Samsthānaka [and so] brave, should give a turn  
to the wheel! Or rather, this one [is] a poor fellow, all alone.

दास्यामि । अथवा एष एकाकी तपस्वी । तदेव कथोमि । एतत्प्रवहणमार्यचारुदत्तस्य  
 १३८ वृषवाटिकायाः पक्षद्वारे स्थापयामि । ... एषोऽस्म्यागतः । ] ( इति निष्क्रान्तः )

चेटी—अज्जएणेमिसहो विअ सुणीअदि । ता आअदो पवहणो ।

[ आर्ये नेमिसाब्द इव श्रूयते । तदागत प्रवहणम् । ]

१४१ वसन्तसेना—हजे गच्छ । तुवरदि मे हिअअम् । ता आदेसेहि पक्स-  
 वुआरअम् । [ चेदि गच्छ । त्वरते मे हृदयम् । तदादेताय पक्षद्वारम् । ]

चेटी—एदु एदु अज्जआ । [ एन्वेत्वार्या । ]

१४४ वसन्तसेना—( परिक्रम्य ) हजे वीसम तुमम् । [ चेदि विमाम्य त्वम् । ]

चेटी—अं अज्जआ आपवेदि । [ यथार्यात्तापयति । ] ( इति निष्क्रान्ता )

वसन्तसेना—( दक्षिणाक्षिसन्द सूचयित्वा प्रवहणमधिकृत्य च ) किं णेदं

१४७ फुरदि दाहिणं लोअणम् । अथवा चारुदत्तस्य ज्जेव दंसणं आणिमित्तं पमज्ज-  
 इस्सदि । [ किं त्विदं स्फुरति दक्षिणं लोचनम् । अथवा चारुदत्तस्यैव दर्शनमनिमित्तं  
 प्रमार्जयिष्यति । ]

१४८ ( प्रविश्य ) स्यावरकखेटः—ओशालिदा मए शअदा । ता जाव गच्छामि ।  
 ( इति नाटयेनाधिकृत्य चालयित्वा । स्वगतम् ) भालिके पवहणे । अथवा चक्रपलि-  
 वद्धिआए पलिइशन्तइश भालिके पवहणे षडिभाशेदि । भोइ । गमिइशम् । जाध

So, I shall do this . I shall park this car at the side-door of the  
 grove of trees belonging to the noble Cārudatta. ( *Parking the  
 car* ) Here am I coming ! [ *Exit*

Ceṭī :—Madam, [ some noise ] like the noise of the rims is  
 heard . So, the car has arrived

Vasantasenā —Cetī, go ; my heart hastens [ me ] on ; so,  
 direct [ me to ] the side-door.

Ceṭī :—Come, Madam, come

Vasantasenā —( *Moving about* ) Cetī, rest you [ yourself ]

Ceṭī —As Madam commands. [ *Exit*

Vasantasenā :—( *Indicating the throbbing of the right eye, and  
 mounting the car* ) Why possibly is this [ my ] right eye throbbing ?  
 Or rather, the sight of Cārudatta himself would wipe off [ any ]  
 evil omen !

( *Entering* ) Sthāvaraka Ceṭī :—The carts have been got out  
 of the way by me . So, I shall go. ( *Gesticulating mounting and  
 driving ; to himself* ) Heavy [ is ] the car ! Or rather, the car

गोणा जाय । [ अपघारिता भया शक्यः । तथावद्वृच्छामि । ... भारतपरवहणम् । १५२  
अथवा चक्रपरिवर्तनेन परिमान्तस्य भारतपरवहणं प्रतिपाद्यते । भवतु । गमिष्यामि ।  
यात गावौ यत्नम् । ]

( नेपथ्ये ) अरे रे दोवारिजा अप्पमत्ता सप्तु सप्तु गुम्पट्टाणेषु होध । १-५  
एसो अज्ज गोवालदामओ गुत्तिअ भञ्जिअ गुत्तिवालअं वावादिअ बन्धण भेदिअ  
परिन्भट्टो अशकमदि । ता मेण्हव गेणहव । [ अरे रे दोवारिकाः अप्पमत्ताः स्वेषु  
स्वेषु गुम्पट्टानेषु भवत । एषोऽथ गोवालदारको गुत्ति भङ्गत्वा गुत्तिपालकं व्यापाद्य १-५  
बन्धनं भित्त्वा परिभ्रष्टोऽपकायति । तद्गृहीतं गृहीत । ]

( शबिदयापटीक्षेपेण सत्रान्त एकचरणलानिगडोऽनुगुणितं

आयंकं पक्रिामति )

१५२

चेष्ट—( स्वगतम् ) महन्ते णअलीए श्रममे उप्पण्वो । ता तुल्लिदं  
तुल्लिदं गमिक्काम् । [ महाश्रमार्थं श्रम उत्पन्नः । तत्प्रति त्वति गमिष्यामि । ]

( इति निष्क्रान्तः ) १५३

आयंक—

हिंवाहं नरपतिचञ्चनापदेशदयापत्तिव्यसनमहार्णवं महान्तम् ।

पादादास्थितनिगडैकपादाकूर्ध्वं यक्ष्णो यज ता बन्धनात्कृमामि ॥१॥

appears to be heavy [ to me who am ] quite fatigued owing to  
the turning of the wheel Well, I shall go Move on, bullocks,  
move on

( Behind the curtain ) O you gate-sentries ! Be [ you ] watch-  
ful at your respective sentry posts ! Here to-day the cow-herd-  
boy, breaking through the prison, murdering the jailor [ and ]  
smashing [ his ] fetters, has slipped away and is moving off. So,  
capture [ him ], hold [ him ] up !

[ Entering, tearing aside the curtain, excited, with the chain  
clinging to one foot, and veiled, Āryaka moves about

Ceta —( To himself ) A great commotion has started in the  
city ! So, I shall go very quickly [ Exit

Āryaka —

Having left off the vast big ocean in the form of death-  
disaster under the guise of the king's prison, [ and ] dragging  
away one fetter of the chain resting on [ or, clinging to ] the  
fore-part of the foot, do I wander like an elephant slipping  
away from the [ tying ] chain !

( १ )

भो. अहं सलु सिद्धदेशजनितपरिनासेन राज्ञा पालकेन घोषादानीयं विज्ञप्तं  
गूढागारे वन्धनेन बद्ध । तस्माच्च प्रियसुहृच्छर्विलकृपसादेन वन्द्यनात्परि-  
३ भ्रष्टोऽस्मि । ( अश्रूणि विमृज्य )

भाग्यानि मे यदि तदा मम कोऽपराधो

यद्वन्द्यनाग इव संयमितोऽस्मि तेन ।

देवी च सिद्धिरपि लङ्घयितुं न शक्या-

ऽगम्यो नृपो बलवता सह को विरोध ॥ २ ॥

तच्छुन गच्छामि मन्दभाग्य. । ( विलोक्य ) इदं कस्मापि साधोरनावृत-  
पक्षदारं गेहम् ।

इदं गृहं भिल्लमदत्तदण्डो विशीर्णसधिञ्च महाकपाट ।

धुरं रुद्रुम्बी द्यस्तनाभिभूतां दशां प्रपन्नो मम तुल्यभाग्य ॥ ३ ॥

तदन तावत्प्रविश्य निष्ठामि ।

( नेपथ्ये ) जाघ गोणा जाघ । [ यात गावौ यत्तम् । ]

३ अर्यक — ( आरुष्य ) अये प्ररहगमित एवाभिवर्तते ।

Oh, I was indeed, after being brought from the hamlet, bound down with a chain in the secret dungeon (or being killed, by King Pālaka, on account of the fright caused by the [prophecy of the] sooth sayer. And from that prison I slipped away through the favour of [my] dear friend Sarvitaka. ( Shedding tears )

If [good] fortune [is] mine, then what [was] my fault that I was bound down by him, like a wild elephant? The accomplishment too [of a desired object by] divine [agency] is again not possible to withstand [or, transgress]. Inaccessible [is] the king, what [possible] opposition [can there be] to a powerful person? ( 2 )

So, where shall I go, luckless that I am? ( Looking ) Here [is] the house with the side-door open of some good man !

This house [ = all ] dilapidated, [its] huge panel of the gate has no bolt fastened [to it] and is shattered at the joint. Surely [this] householder of equal fortune to that of myself, has attained to a state overcome with calamity ! ( 3 )

So, entering just here, I shall stay on

( Behind the curtain ) Move on, bullocks, move on

Arjaka — ( Listening ) Ah ! The car is coming up just here !

मवेद्गोप्रीयान न च विषमशीलेरधिगतं  
 वधूसंधानं वा तदभिगममत्रोपस्थितामिदम् ।  
 वहिनंतव्यं चा प्रवरजनयोग्यं विधिवशा-  
 द्विविक्तवाच्यून्यं मम खलु मवेद्वैकविहितम् ॥ ४ ॥

( ततः प्रवहणेन सह प्रविश्य )

वर्धमानकचोटः—हीमाणहे । आणीदि मए जाणत्यटके । लदणिए  
 निवेदेदि अज्जाए वसन्तक्षेणाए—अवस्थिदे राज्जे पवहणे अहिल्लुहिअ पुष्प-  
 कलपद्धअं जिण्णुज्जाणं मच्छुडु अज्जआ । [ आधर्यम् । अनीतं मया वानास्तर-  
 पाम् । त्वनिके निवेदयार्याथै वसन्तक्षेत्रथै—अवस्थितं सज्जं प्रवहणपरिकृतं पुष्प-  
 कलपद्धकं कीर्णोपानं मच्छुडुवार्थम् । ]

आर्यकः—( आकर्ष्य ) मणिकाप्रवहणमित्रम् । वहिर्यानं च । मवतु ।  
 अधितोहामि । ( इति स्त्रैरुपसर्पति )

चेटः—( क्षुत्वा ) कथं गेउलशहे । ता आमदुए खुलु अज्जआ । [ अज्जए  
 इमे पाइसाःलज्जुकुआ बवत्ता । ता पिट्ठो ज्जेव आलुखु अज्जआ । [ कथं नूपर-  
 शब्दः । तदामता सत्वार्या । आर्ये इमे गण्ठेराज्जुकुली बलीवर्गे । तत्पुत्रत एवतो-  
 हत्वार्या । ] ( आर्यकस्तथा करोति ) १२

Would it be a public car, but not occupied by [ people of ] .  
 unbalanced [ or, questionable ] character? Or, this a bride's  
 vehicle coming to take her away? Or, one to be taken out-  
 side, fit for high-class gentry, through the stroke of fortune?  
 Or, could it be indeed for me, ordained by fate, unoccupied,  
 owing to its being unattended? ( 4 )

( Then entering the car ) Vardhamānaka Ceta :- Ha ! Ha !  
 I have brought the car-cushions Radanikā, inform her ladyship  
 Vāsantasenā—'Mounting the car got ready and stationed here,  
 let Madam proceed to the old garden Puspakrandaka.'

Āryaka :- ( Listening ) This [ is ] a courtesan's car ! And a  
 car going outside ! Well, I shall mount [ it ] [ Approaches slowly

Ceta :- ( Hearing ) What, the noise of the anklets ! Then  
 Madam has indeed come ! Madam, these [ two ] bullocks are  
 fiery [ tempered ] requiring the use of the nose-string ! So, let  
 Madam mount just from behind ! [ Āryaka does accordingly

चेष्टः—पादुफालचालिदाणं णेउलाणं वीशन्ती सहो । भलकन्ते अ  
पवहणे । तथा तक्केमि शपदं अज्जआए आट्टाए होद्व्वम् । ता गच्छामि ।

१५ जाघ गोणा जाघ । [ पादोत्कालचालिताना नूपुराणां विभ्रान्तः शब्दः । भारान्त  
न्व प्रवहणम् । तथा तर्कयामि साप्रतमार्ययारुढया भवितव्यम् । तद्रच्छामि । यात गावौ  
यातम् । ] ( इति परिक्रामति )

१८ (प्रविश्य) वीरक — अरे रे अरे जअ जअमाण-चन्दणअ मङ्गल कृत्तमइ-  
प्पमुहा

किं अच्छध धीसद्धा जो सो गोवालहारओ वद्धो ।

भेत्तूण सम वच्चइ णरवइहिअअ अ बन्धणं चापि ॥ ५ ॥

अले पुरत्थिमे पदोलीइआरे चिह तुमम् । तुमं पि पच्छिमे तुम पि दक्षिणे  
तुम पि उत्तरे । जो वि एसो पाआरखण्डो एद अहिठहिअ चन्दणेण समं गडुअ  
३ अवलोएमि । एहि चन्दणअ एहि । इदो दाव । [ अरे रे अरे जय जयमान-  
चन्दनक-मङ्गल-पुष्पभद्रमुखाः

किं स्थं विभ्रन्था यः स गोपालशरको बन्ध ।

भित्त्वा सम व्रजति नरपतिहृदय च बन्धन चापि ॥

६ ओ पुस्तान्नात्पत्तोलीदारे तिष्ठ त्वम् । त्वमपि पश्चिमे त्वमपि दक्षिणे त्वमप्युत्तरे । योऽ-  
प्येव माकारखण्ड एतमधिकस्य चन्दनेन सम मत्वावलोकयामि । एहि चन्दनक एहि ।

८ इतस्तावत् । ]

Ceta —The noise of the anklets set in motion by the rapid movement of the feet, has ceased, the car too has become loaded with a burden so, I infer Madam must have by now mounted up. So, I shall go. Move on, bullocks, move on. [ Moves about ( Entering ) Viraka —Oh, you, you Jaya, Jayamāna, Candanaka Mangala, Puspabhadrā and others !

Why are you standing unconcerned ? That cow-hard boy who was imprisoned—he has escaped, breaking simultaneously the king's heart as also [ his ] chains [ or, prison ] ! ( 5 )

Oh, stand you at the Eastern main road gate ! And you at the Western, you too at the Southern, you too at the Northern. And this portion of the rampart here—ascending this, and going there along with Candanaka, I shall be looking up. Come, Candanaka, come Just this way



(प्रविश्य सप्रान्तः) चन्दनकः—अरे रे वीर-विलस-भीमद्वज-दण्ड-  
काठम दण्डसुर-ध्वमुह्य

आअच्छुभ वीसत्या तुरिअं जनेह लहु करेजाह ।  
सच्छी जेण ण रण्णो पहवइ गोचन्तरं गन्तुम् ॥ ६ ॥  
अथि अ उज्जाणेषु सहासु अ मग्गे णअरीअ आवणे घोसे ।  
नं तं जोहह तुरिअ सङ्गा वा जाअए जत्य ॥ ७ ॥  
रे रे वीरअ किं किं इरिसिंसि मणाहि दाव वीसङ्गम् ।  
भेत्तूण अ सन्धणअं को सो गोवालदारअं हरइ ॥ ८ ॥  
कस्सवृमो दिणअरो कस्स चउत्यो अ वट्टए चन्दो ।  
छट्ठो अ माग्गवगहो भूमिसुओ पञ्चमो कस्स ॥ ९ ॥  
भण कस्स जम्मछुट्ठो जीवो णवमो तहेअ सूरसुभो ।  
जीअन्ते चन्दमए को सो गोवालदारअं हरइ ॥ १० ॥

[ अरे रे वीर-विलस-भीमद्वज-दण्डकाल-दण्डसुरानुप्रायः ]

( *Entering in excitement* ) Candansaka — Oh, you foremost  
among whom are Viraka, Visalya, Bhimangada, Dandakalaka  
[ and ] Dandasura !

Come on without fear [ or, hesitation ] ; get things going  
quickly, make haste, so that Royal Glory would not be able  
to pass on to another dynasty ' ( 6 )

And further !

In the gardens, in assemblies, on the roads, in the city, in  
the market-places and in hamlets, quickly search on every  
body ( am am ) or where [ any ] suspicion is aroused ' ( 7 )

Oh, you Viraka, what [ and ] what are you pointing out to  
me ? You may speak without hesitation—who [ is ] he [ that ] is  
carrying off the coward-boy after breaking through the  
prison ? ( 8 )

[ In ] whose [ horoscope ] [ is ] the sun [ in ] the eighth  
[ mansion ] ? And whose is the Moon the fourth, and the planet  
Venus the sixth, [ and ] Mars [ the son of the Earth ]  
the fifth ? ( 9 )

Tell [ me ] whose [ is ] Jupiter sixth from the birth mansion,  
and like-wise too Saturn, the ninth ? When Candansaka is  
alive, who [ is ] he [ who ] would carry off the cow-  
herd-boy ? ( 10 )

- आमच्छत विश्वस्तास्त्वरित यन्त्र लघु कुरुत ।  
 ३ लक्ष्मीयेन न राज्ञा प्रभवति गोमान्तर गन्तुम् ॥  
 अ. च उद्यानेषु मभासु च मार्ग नगर्याभाषणे घोषे ।  
 त तमन्वेयत त्वरित शङ्का वा जायते यत्र ॥  
 ॥ रेरे वीरक किं किं दर्शयसि भणसि तावद्वियम्भम् ।  
 भिक्षा च चन्दनक क म गोपालशरक हरति ॥  
 कस्याग्रो निनकर कस्य स्वतुर्येभ वर्तते चन्द्र ।  
 ९ पद्यम् भार्गवग्रहो भूमिसुत मृश्रम कस्य ॥  
 भण कस्य जन्मपद्यो जीवो नवमस्तयेव सूरसुत ।  
 जीवति चन्द्रनेत्रे क स गोपालशरक हरति ॥ ]
- १२ वीरक — भद्र चन्द्रणभा  
 अग्रहरिह फोचि तुरिभं चन्द्रणम सवामि तुज्ज ह्निअएण ।  
 जह अन्दुइदविणअरे गोवालअवारअरे सुद्धिवो ॥ ११ ॥
- [ भद्र चन्द्रणक  
 अपहरति कोऽपि त्वरित चन्दनक शये तव इत्येन ।  
 ३ यथाधातितदिनरे गोपालकशरक खुदित ॥ ]  
 चैट—जाध गोणा जाध । [ यात गावो यातम् । ]  
 चन्दनक — ( वृष्टा ) अरे र पेसव पेसव ।  
 ओहारिओ पवहणो वचचइ मउझेण राभमगहस ।  
 एद दाव विआरह कस्स काहँ पवसिओ पवहणो ति ॥ १२ ॥  
 [ अरे रे पद्य पद्य ।  
 अपचारित प्रवहण व्रजति मध्येन एममार्गस्य ।  
 ४ एतत्तावदिचार्य कस्य कुत्र प्रोषित प्रवहणमिति ॥ ]

Viraka ~Soldier [ or, Captain ] Candanaka ?

Somebody is quickly carrying him away Candanaka I swear by your heart, for [that] cowherd boy broke loose when the sun had half risen ( 11 )

Ceta — Move on, bullocks move on.

Candanaka — ( Seeing ) Aye you ! See, see—

A closed car is passing along the middle of the king's highway Just investigate this, whose [and] where, the car is being sent. ( 12 )

वीरकः—( अवलोक्य ) अरे पवहणवाहया मा दाव एवं पवहणं वाहेहि ।  
कस्तकेरकं एवं पवहणम् । को वा इष आरूढो । कर्हि वा वज्जद । [ अरे  
प्रवहणवाहक ष्य तावनेतयवठण वाहय । कस्येतयवहणम् । को वा इहारूढः । कुत्र वा व-  
वजति । ]

चेष्टः—एषो वसु पवहणे अज्जचालुदत्ताहेकेके । इष अज्जया वस-  
न्तशेणा आरूढा । पुप्फकरण्डमं जिणुज्जाणं कीरिदुं चानुदत्तह्य णीमदि । १  
[ एतत्तलु प्रवहणमार्यचारुदत्तस्य । इहायां वसन्तसेनारूढा । पुष्पकरण्डक जीर्णोद्यान  
प्रीडितुं प्राप्तवत्तस्य नीयते । ]

वीरकः—( चन्दनमुपसृत्य ) एसो पवहणवाहयो मणादि—अज्जचा. १२  
दुदत्तास पवहणम् । वसन्तशेणा आरूढा । पुष्पकरण्डमं जिणुज्जाणं णीमदि  
ति । [ एष प्रवहणवाहको भणति—आर्यचारुदत्तस्य प्रवहणम् । वसन्तसेनारूढा ।  
पुष्पकरण्डक जीर्णोद्यान नीयते इति । ] १५

चन्दनकः—ता मच्छदु । [ तद्वञ्जतु । ]

वीरकः—मणवटोदरो ज्जेव । [ अनारोपित एव । ]

चन्दनकः—अध इं । [ अध क्षिप् । ] १६

वीरकः—इरस पचएण । [ कस्य प्रत्ययेन । ]

चन्दनकः—अज्जचारुदत्तस । [ आर्यचारुदत्तस्य । ]

Viraka —( *Beholding* ) O car-driver ' Do not just drive the  
car [ further ] To whom does this car belong ? And who again  
[ is ] mounted [ or, seated ] here ? And where is [ it ] going ?

Ceta —This [ is ] indeed the car of the noble Cāradatta ;  
Lady Vasantasenā is seated up here ; [ and she ] is being taken  
to the old garden Puspakarandaka, ■ sport with Cāradatta.

Viraka :—( *Approaching Candanaka* ) This car-driver says  
—' The car [ is ] noble Cāradatta's ; Vasantasenā [ is ] seated  
up ; [ she ] is being carried to the old garden Puspakarandaka.'

Candanaka :—Then let it pass.

Viraka :—Without even being inspected ?

Candanaka :—Just so.

Viraka :—Trusting whom ?

Candanaka —The noble Cāradatta.

२१ वीरक—को अज्जचारुदत्तो का वा वसन्तसेणा जेण अणवलोइद वज्जइ । [ क आर्यचारुदत्त का वा वसन्तसेना येनानवलोकित व्रजति । ]

चन्दनक—अरे अज्जचारुदत्त म् जाणासि ण वा वसन्तसेणिअम् ।

२२ जइ अज्जचारुदत्त वसन्तसेणिअ वा ण जाणासि ता गअणे जोण्हासहिद चन्द पि तुम ण जाणासि ।

को त गुणारविन्द सीलमिअङ्क जणो ण जाणादि ।

आयण्णदुष्खमोक्ख चउत्ताअरसारअ रअणम् ॥ १६ ॥

दो जेव पृअणीआ इह णअरीष तिलअभूदा अ ।

अज्जा वसन्तसेणा धम्मणिह्वी चारुदत्तो अ ॥ १७ ॥

[ अरे आर्यचारुदत्त न जानासि न वा वसन्तसेनाम् । यद्यर्यचारुदत्त वसन्तसेना वा न जानासि तदा गगने ज्योत्स्नासहित चन्द्रमपि त्व न जानासि ।

कस्त गुणारविन्द सीलमृगाङ्क जनो न जानाति ।

आयनदु खमोक्ष चतुसागरसार रत्नम् ॥

दोषेव पूजनीयाविह नगर्भा तित्कसूतौ च ।

आया वसन्तसेना धर्मनिधिश्चारुदत्तश्च ॥ ]

वीरक—अरे चन्दणआ

Viraka—Who [is] the noble Cārudatta, or who, Vasantasena either that [the car] goes uninspected ॥

Candanaka—Oh do you not know the noble Cārudatta, nor again Vasantasena? If you do not know the noble Cārudatta or Vasantasena either then you do not [as well] know even the moon along with the moon light in the sky !

What person does not know him, with lotus-like virtues, moon like character, [from whom comes] the relief of the grief of the distressed [and who is] the gem—the essence of the four oceans !

( 13 )

Only two [are] worthy of adoration and the ornament [that is, most distinguished] here in the city,—Lady Vasantasena and Cārudatta the treasure of piety [or, righteousness]

( 14 )

Viraka—O Candanaka,

जानामि चारुदत्तं वसन्तसेनं अ सुदु जानामि ।

पत्ने अ राजकडजे पिदरं पि अहं वा जानामि ॥ १५ ॥

[ जो चन्दनक ]

जानामि चारुदत्त वसन्तसेना च सुदु जानामि ।

माते च राजकाये पितापप्यहं न जानामि ॥ ]

आर्यकः—( स्वगतम् ) अयं मे पूर्ववैरी । अयं मे पूर्वबन्धुः । यतः

एककार्यनियोगेऽपि नामयोस्तुल्यमूलताः ।

विवाहे च चितार्या च यथा हुतभुजोर्द्वयोः ॥ १६ ॥

चन्दनकः—तुमं तन्निष्ठे सेनावर्ई रणो पचइदो । एवे धरिदा मए  
बइत्ता । अवलोएहि । [ स्व तन्त्रिकः सेनापती पार प्रत्यदिन । एतो धारिलो मया  
बलीरर्भे । अवलोक्य । ]

वीरकः—तुमं पि रणो पचइदो बलवई । ता तुमं जेव अवलोएहि ।

[ स्वपि पार प्रत्यदितो बलपति । तस्मात्स्वभेदावलोक्य । ]

चन्दनकः—मए अवलोइदं मुए अवलोइदं भोदि । [ मयारलोकितं स्वयान-६  
लोकितं भवति । ]

I know Carudatta, and I know Vasantasena [also] quite well. But when the King's business is in question, I know not even my {own} father! (15)

Āryaka :—{ To himself } This [Viraka] {is surely} my enemy in last birth; this [Candansaka] my friend in last birth; for—

Even in regard to the office for the same business, there [is] no equal disposition of these two, like [that] of the two fires,—[one] at the wedding and [one] at the funeral pyre. (16)

Candansaka :—You [are] the administrative head, Police-Chief trusted by the King. Here are these 'bullocks' held by me; inspect [now]

Viraka :—You also [are] the Captain [or, Colonel] of the guards, trusted by the King. So, inspect you yourself.

Candansaka :—Would the inspection [carried out] by me be [as good as] an inspection by you?

वीरक — अ तु ए अलोइद त रण्णा पाटण्ण अवलोइइम् । [ यत्त्वया  
१ वलोकित तद्दालापालकनापलकितम् । ]

चन्दनक — अरे उण्णामेहि धुम् । [ अरे उचामय धुम् ! ]

( चेदस्तथा करोति )

१३ आर्यक — ( स्वगतम् ) अदि रक्षिणो मामवरोकयन्ति । अशस्त्रश्चास्मि  
मन्दुभीरय । अथवा

भीमस्यानुकरिष्यामि बाहु शस्त्र भविष्यति ।

१ वर व्यायुज्जतो मृत्युर्न गृहीतस्य बन्धने ॥ १७ ॥

अथवा साहसस्य तावदनवसर ।

( चन्दनका नादयेन प्रवहणमारुहावलोकयति )

आर्यक — शरणागतोऽस्मि ।

चन्दनक — ( सरङ्गतभाभिन्य ) अभय शरणागतस्य ।

आर्यक —

त्यजति किल त जयभ्रोजंहनि च मित्राणि बन्धुवर्गश्च ।

भवति च सशोपहास्यो य खलु शरणागत त्यजति ॥ १८ ॥

Viraka — An inspection by you [ would be ] an inspection  
by King Palaka [ himself ]

Candanaka — Oh raise up the yoke [ Gets down accordingly ]

Āryaka — ( To himself ) Would the guards find me out ?  
I am again without a weapon luckless that I am ! Or rather,

I shall act like Bhīma [ my ] arm would be the weapon,  
better death while fighting but not in a prison when  
captured ( 17 )

Or rather [ this is ] not just [ the proper ] time for a rash act.

[ Candanaka gesticulating mounting the car behind ]

Āryaka — I approach [ you ] for protection !

Candanaka — ( Resorting to Sanskrit ) [ I promise ] safety to  
one approaching for protection !

Āryaka —

The goddess of victory indeed deserts him friends and  
kinsmen likewise give [ him ] up and he becomes a constant  
object of ridicule [ it fit to be ridiculed ] who indeed deserts  
one approaching for protection ! ( 18 )

चन्दमक—कथ अज्जओ गोवालदारओ सेणवित्तासिदो, विम पत्तेरहो  
साउणिअस्स हत्थे णिवहिदो । ( विचिन्त्य ) एसो अणवराधो सरणा दओ अज्ज-  
चारुदत्तस्स पवहण आरूढो पाणपदस्स मे अज्जसंवलत्तस्स मिदं । अण्णदो ३  
राअणिओओ । ता किं दाणि एत्थ जुत्तं अणुज्जिदुदुम् । अथवा ज मोडु त  
भोडु । पटम ज्जेव अमम दिण्णम ।

भीदाभअप्पदाण दत्तस्स परोवआररसिअस्स ।

जइ होइ होउ णासो तहधि हु लोए गुणो ँजेव ॥ १९ ॥

( सभयमघनीर्यं ) द्विटो अज्जो—( इन्धयाक ) ण अज्जआ वसन्तसेणा । तदो  
एसा भणादि—जुत्त णेदम् सरिस णेदम् ज अरं अज्जचारुदत्त अहिसारिदु  
'गच्छन्ती राअमगो परिभूदा । [ कथनायको गोपालदारक इयेनविबानिन इव ३  
पुत्राय' शाकृत्तिकस्य हस्ते निपत्तिन । एदोऽनपराध शरणायन चार्यचारुदत्तस्य  
भवहणमारूढ प्राणप्रदस्य मे आर्यशरिलकस्य मिदम् । अन्यतो एचनिधाम ।  
तत्किदिगानीमत्र मुक्तमनुज्ञातुम् । अथवा यद्भवतु तद्भवतु । प्रथममेवाभय दत्तम् । ६

भीनाभयदान दत्त परोपकारसिन्धस्य ।

यदि भवति भवतु नाशस्तथापि स्वलु लोके गुण एव ॥

Candanaika —What! Aryaka, the cow herd boy, like a bird  
harassed by a hawk has fallen in the hands of a fowler'  
( *Thinking* ) He [is] innocent has approached [me] for pro-  
tection, got into the car of the noble Carudatta, [and] is the  
friend of the noble Sarvilaka who saved my life [lit my life  
giver] on the other hand [there is] the King's office [that is,  
my duty as a King's officer] So what [is] now proper to do  
here? Or, let whatever is to happen, happen I have already  
promised [him] safety

If there be ruin [or destruction] let it be in the case of  
one who has granted safety [or freedom from fear] to one  
who is afraid and who is genuinely devoted to obliging  
others all the same [it would be considered] a merit in elf,  
verily, in the world'

( 19 )

( *Alighting in fear* ) I have seen the noble one him—  
( *Leaving it half said* ) to her ladyship Vacanta-enā Well she  
says—' This [is] not proper, this [is] not becoming, that I should

१०. दृष्ट आर्य — न आर्या वसन्तयेना । तदेवा भणति—युक्त नेदम् सृष्टं नेदम्  
यदहमार्यचारुदत्तमभिसर्तुं गच्छन्ती राजमार्गे परिभ्रूया । ]

वीरक—चन्द्रणआ एतथ मह ससओ समुष्णणो । [ चन्दनक अत्र मे

१२ संशयः समुत्पन्नः । ]

चन्दनक—कथ दे ससओ । [ कथ ते सशय । ]

वीरक—

संभमयग्घरकण्ठो तुमं पि जादो सि ज तुए भणिदम् ।

१० विट्ठो मए कखु अज्जओ पुणो वि अज्जा वसन्तसेणेत्ति ॥ १० ॥

एतथ मे अप्पच्चओ । [ समभयग्घरकण्ठस्त्वमपि जानोसि युत्त्वया भणितम् ।

दृष्टो मया स्वत्वार्यं पुत्रप्यार्यं वसन्तसेनेति ॥

१३ अत्र मेऽप्रत्ययः । ]

चन्दनक—अरे को अप्पच्चओ तुह । वअ दक्खिणत्ता अब्वत्तभासिणो ।

सस सत्ति खडो खड्डोविलभ-कण्णाट-कण्ण-प्पावरणअ-द्विड चोल-चीण-वर्बर-

१४ खैर-खान मुत्त मधुपादपहुदाणं मिलिच्छज्जदीण अणेअदेसभासाभिण्णा जहेदुं  
मन्तआम दिट्ठो विट्ठा वा अज्जो अज्जमा वा । [ अरे कोऽप्रत्ययस्त्वव । वय

१५ दक्षिणात्या अव्यक्तभादिण । स्वय-स्वत्ति-कड-कड्डोविल-कण्णाट-कण्णं पावरण-द्विड-  
चोल-चीन-वर्बर खैर-खान-मुत्त-मधुपातप्रभृतीना स्तेच्छजातीनामनेकदेवाभार्याभिसा

यथेय मन्वयाम वृष्टो वृष्टा वा आर्य आर्या वा । ]

be humiliated on the king's high way while going of my own  
accord to meet the noble Carudatta.

Viraka—Candanaka, [some] suspicion has arisen [in]  
my [mind] here!

Candanaka—How a suspicion [in] your [mind]?

Viraka—You again had become one with a throat pro-  
ducing hoarse sound owing to excitement, when you said 'I  
have surely seen the noble one him' and again 'Her ladyship  
Vasantsena'

(20)

Herein [lies] my disbelief

Candanaka—Oh, what [this] disbelief of yours. We  
southerners [are] not very accurate [or, distinct] talkers. We  
conversant as we are with the dialects of many countries of the  
Mleccha tribes such as Khassa, Khatti, Kada, Kadattobila,  
Karnāta, Karṇa Prāvāraṇa, Dravida, Cola, Chīna, Barbara,  
Khara, Khana, Mukha, Madhughata, speak out at our will  
'Aryah dīstah or dīstā, Ārya dīstah or dīstā.'



वीरकः—णं अहं पि पलोएमि । राअअण्णा एसा । अहं रण्णो पच्चइदो ।  
[ नन्दहमपि पलोकयामि । राजाज्ञेया । अहं राज्ञः प्रत्यायितः । ]

चन्दनकः—ता किं अहं अप्पच्चइदो सुवुत्तो । [ तत्किमहमप्रत्यायितः  
सवृत्तः । ]

वीरकः—णं सामिणिओओ । [ ननु स्वामिनियोगः । ]

चन्दनकः—( स्वगतम् ) अज्जमोवालदारुओ अज्जचारुदत्तस्स पवहणं  
अहिरुहिअ अवक्कमदि चि जइ कहिज्जअदि तत्रो अज्जचारुदत्तो रण्णा सासि-  
ज्जइ । ता को एत्थ उवाओ । ( विचिन्त्य ) कण्णाट्टकलहप्पओअं कलेमि ।  
( मकाराम् ) ओरे वीरअ मए चन्दणकेण पलोइदं पुणो वि तुभं पलोएसि । को  
तुमम् । [ आर्यगोपालदारक आर्यचारुदत्तस्य प्रवहणस्यधिरुमापकामतीति यदि कथ्यते  
तदार्यचारुदत्तो राज्ञा शास्यते । तत्कोऽन्यथायः । ... कर्णाट्टकलहप्रयोगं करोमि ।  
... ओरे वीरक मया चन्दनकेन प्रलोकितं पुनरपि त्वं प्रलोकयसि । कस्तम् । ]

वीरकः—अरे तुम पि को । [ अरे त्वमपि कः । ]

चन्दनकः—पूहज्जन्तो माणिज्जन्तो तुम अप्पणो जाविं ण सुमरेसि ।  
[ पूज्यमानो मान्यमानस्तवमात्मनो ज्ञातिं न स्मरसि । ]

वीरकः—( स्फोषम् ) अरे का मह जादी । [ अरे का नम जातिः । ]

चन्दनकः—को भणउ । [ को भणतु । ]

Viraka —I say, I also shall inspect [it] Such [is] the  
king's order. I am trusted by the king [or, I have the king's  
confidence]

Candanaka —Then, what, have I become untrustworthy?

Viraka —I say, [it is] the king's order

Candanaka —( To himself ) If it is let known that the  
noble cow-herd-boy escaped by getting into the car of the noble  
Cārudsita, then the noble Carudatta would be punished by the  
king So, what [is] the remedy here? ( Thinking ) I shall stage  
a quarrel as in the Kārṇāṭa [country] ( Aloud ) O Viraka,  
you [desire to] inspect again what has been [already] inspected  
by me, Candanaka! Who [are] you?

Viraka —Oh, who [are] you too?

Candanaka —Adorable, respectable [that] you [are, you]  
do not remember your own lineage?

Viraka —( With wrath ) Oh, what [is] my lineage?

Candanaka —Who could speak out?

वीरक—भणउ । [ भणतु । ]

चन्दनक—अहवा ण भणामि ।

जाणन्तो वि हु जादिं तुज्झ अ ण भणामि सीलविहवेण ।

चिह्वउ महच्चिअ मणे किं च कइत्येण भग्गेण ॥ २१ ॥

[ अथवा न भणामि ।

ज्ञानमपि उल्लु जातिं तत्र च न भणामि शीलविभवेन ।

निग्रनु ममैव मनसि हि च कपि थन भग्नेन ॥ ]

वीरक—ण भणउ भणउ । [ ननु भणतु भणतु । ] (चन्दनक सत्ता दशति)

वीरक—अरे किं ण्णदम् । [ अरे किं न्विदम् । ]

चन्दनक—

सिण्णसिलाअलहत्थो पुरिसाण कुच्चगण्ठिसत्तवणो ।

कत्तरिवाबुद्धहत्थो तुम पि सेणावई जादो ॥ २२ ॥

[ शीर्णशिलातलहस्तं पुरुषाणां कूर्चमन्धिसस्थापनं ।

कर्तरीष्यापुतहस्तस्त्वमपि सेनापतिजात ॥ ]

वीरक—अरे चन्दणमा तुम पि माणिज्जन्तो अप्पणोकेरिक् जादिं  
ण सुमरेसि । [ अरे चन्दनक त्वमपि मायमान आत्मनो जातिं न स्मरसि । ]

Viraka—Speak out

Candanaka—Or rather, I shall not speak out

Although knowing indeed about your lineage I shall not speak out owing to [my] glorious character [i.e. glory of character] Let it stay in my mind alone what [is the use] of breaking a Kapitha fruit? (21)

Viraka—I say, speak out speak out

[Candanaka makes signs ( suggests ) of Viraka's lineage]

Viraka—Oh, what possibly [is] this?

Candanaka—

With [your] hand [working] on a broken slab piece, arranging the knotted hair [or, beards] of men and the hand busy with the pair of scissors, you again have [now] become a Captain! (22)

Viraka—O Candanaka you too [O] adorable one do not remember your own lineage?

चन्दनकः—अरे का मह चन्दनजस्त चन्द्रविभूदस्त जादी । [ अरे  
का मम चन्दनस्त चन्द्रविभूदस्त जातिः । ] ६

वीरकः—को भणउ । [ को भणतु । ]

चन्दनकः—भणउ भणउ । [ भणतु भणतु । ] ( वीरको नाच्येन  
सहा ददाति ) १

चन्दनकः—अरे किं णीदम् । [ अरे किं विश्वम् । ]

वीरकः—अरे तुणाहि तुणाहि ।

जादी तुज्झ चिसुद्धा माहा भेरी पिदा चि दे पडहो ।

दुम्मुह करडअभादा तुमं चि सेणाचर्य जादी ॥ २३ ॥

[ अरे शृणु शृणु । ]

जातिस्तव विशुद्धा गता भेरी पितापि ते वरहः ।

दुर्मुख करटकजलत त्वमपि सेनापतिर्जातः ॥ ] १

चन्दनकः—( लक्षोभम् ) अहं चन्दनओ चम्मारओ । ता पओएहि पव-  
हणम् । [ अहं चन्दनकर्मकारः । तत्रप्रत्येक्य ववहणम् । ]

वीरकः—अरे पवहणवाहआ पडिवतावेहि पवहणम् । पनेइस्तम् । [ अरे ६  
पवहणवाहक परिपतय प्रवहणम् । प्रतीकपिप्यामि । ]

Candanaka :-—Oh, what [ is ] the lineage of me, Candanaka,  
pure as the moon ?

Viraka :-—Who could speak out ?

Candanaka :-—Speak out, speak out.

[ Viraka gesticulates making signs ]

Candanaka :-—Oh, what possibly [ is ] this ?

Viraka :-—Oh, listen, listen.

Your lineage [ is ] pure [ indeed ] ! Mother a kettle-drum,  
father too a labor ! [ O ] ill-faced one, you too with a crow  
[ or, some musical instrument ] for your brother, have [ now ]  
become a Captain ! ( 23 )

Candanaka :-—( With wrath ) I, Candanaka, a shoe-maker !  
Well, inspect the car.

Viraka :-—O car-driver, turn round the car. I am going to  
inspect [ it ].

( चेतसा कंचोनि । वीरकं प्रवहणमारोडुमिच्छति । चन्दनकः सहसा केसेषु  
१ गृहीत्वा पातयति पादेन ताडयति च )

वीरक—( सजीषमुत्थाय ) अरे अहं तुषु वसित्वो राआणासिं करेन्तो  
सहसा केसेसु मेणिहअ पादेन ताडिदो । ता सुणु रे अहिभरणमज्जे जइ दे  
१२ चउरद्द ण कप्पावेमि तदो ण होमि वीरओ । [ अरे अहं त्वया विश्वस्तो राजाहसिं  
कुर्वन्पदासु केसेषु गृहीत्वा पादेन ताडितः । तच्छृणु रे अधिकरणमध्ये यदि ते बुद्ध-  
रुद्धं न स्मरयामि तदा न भवामि वीरकः । ]

१५ चन्दनक—अरे राअडल अहिभरण वा वज्ज । किं तुषु सुणअमरिसेण ।  
[ अरे राजमूलमधिकरण वा वज्ज । किं त्वया शूनकसदृशेन । ]

वीरक—तह । [ तथा ] ( इति निष्कातः )

१८ चन्दनक—( द्रिस्तोऽवलोक्य ) गच्छ रे प्रवहणवाहआ गच्छ । जइंको वि  
पुच्छति तदा भणमि—चन्दणअवीरएहिं अत्रलाइदु प्रवहणं वज्जइ । अज्जे  
वसन्तसणे इमं च अहिण्णाणं ददेमि । [ गच्छ रे प्रवहणवाहक गच्छ ] यदि  
२१ कोऽपि पृच्छति तदा भण चन्दनकवीरसाम्यामवलोकितं प्रवहणं वज्जति । आर्यं वसन्त-  
सेने इह चाभिज्ञानं ने वदामि । ( इति खड्गं प्रयच्छति )

आर्यक—( खड्गं गृहीत्वा सहर्षमात्मगतम् )

[ Ceta does accordingly Viraka is on the point of mounting  
the car Candanaka suddenly grasping him by the hair, falls him  
down and kicks him ]

Viraka—( Rising up in anger ) Oh, I, the trusted [ officer ]  
while carrying out the king's order have been kicked by you,  
being suddenly seized by the hair' So, listen you If I do not  
dissect you in four parts in the court of law, then I would not  
remain Viraka !

१५ Candanaka—Oh, go to king's palace or to the court  
of law What [ have I to do ] with you resembling a dog ?

Viraka—All right

[ Exit ]

Candanaka—( Looking in all quarters ) Go you car-driver,  
ga. If anybody asks, then say—' The car inspected by Canda-  
naka and Viraka is allowed to pass [ lit. passes ] ' Lady  
Vasantasena, I shall give you this memento [ Gives his sword ]

Āryaka—( Taking the sword, with joy to himself )

अवे जात्र मया प्रातः स्वन्दते दक्षिणो युजः ।

अनुकूलं च सकलं हन्त सरक्षितो ह्यहम् ॥ २४ ॥

चन्दनक—अञ्जल

पश्य मयं विष्णवादिना पञ्चशुद्धा चन्दनं यि सुमरसि ।

ण भणामि पस्य तुह्यो षेहस्स रसेण बोहामो ॥ २५ ॥

{ आर्ये अत्र मया निरामा प्रणयिता चन्दनस्य स्मरति ।

न भणाम्येव तुह्यं छेदस्य रसेन मूम ॥ }

भार्यक—चन्दनञ्जन्शीलाक्या देवादेव सुहृन्मम ।

चन्दनं मा स्मरिष्यामि सिद्धादेशस्तथा यदि ॥ २६ ॥

चन्दनक—अमत्र सुहृ वेज ह्यप यिहू वमहा रवी अ चन्द्री अः ।

हन्तूणं सनुयवस्य सुम्मणिसुम्मं जया देवी ॥ २७ ॥

{ अथ तव द्यातु इति विष्णुर्जहा रविश्च चन्दनम् ।

इत्वा सनुयस्य सुम्मणिसुम्मो यया देवी ॥ } (चेर प्रवचनेन निष्पान्ताः )

As I have beaten a weapon [My] right arm is throbbing  
Everything again [has turned out to be] favourable !  
Oh joy ! I have indeed been quite saved ! (24)

Chandanaka —Madam

Now [I hope] you requested and convinced of [my]  
trustworthiness would be remembering Chandanaka too Here  
I do not say this being greedy we say [so] out of [pure]  
sentiment of love (25)

Āryaka —

Chandana rich in moon like character [has become] my  
friend to-day, by [good] luck, Oh I shall remember  
Chandana if the prophecy of the soothsayer [proves to  
be] true (26)

Chandanaka —

May Hari Vignu Brahma, the Sun [and] the Moon grant  
you freedom from fear, killing the enemy side like Goddess  
Pārvatī as killing Sumbha and Nisumbha. (27)

[Exit Ceta with the ear

३ चन्द्रनक—( नेपथ्याभिमुखमवलोक्य ) अरे णिकमन्तस्स मे पिअवअस्सो सच्चिलओ पिट्ठदो ज्जव अणुलग्गो गदो । भोडु । पघाणदण्डधारओ वीरओ राअएअअआरा विरोहिदो । ता जाव अहपि पुत्तमाडुपडिवदो एद ज्जेव अणु गच्छामि । [ अरे निष्क्रमतो मम प्रियवपस्य शर्विलक पृष्ठत एवानुलग्गो गत । भवतु । प्रधानदण्डधारको वीरको राजप्रत्ययजाते विरोधित तयावहमपि पुत्रभ्रातृपरिहित एतमवानुगच्छामि । ] ( इति निष्क्रान्त )

इति प्रवहणविपर्ययो नाम षष्ठोऽङ्कः ।

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*Candanaka* —( *Looking towards the curtain* ) Oh, my dear friend Sarvilaka has gone following close on the heels of [Aryaka] who has left off Well Viraka the Chief of the Police [and] trusted official of the king has been antagonised [by me] So I too along with [it surrounded by] sons and brothers would be following him [Sarvilaka] alone ( *Exit* )

*Here ends the Sixth Act called Pravanaviparyaya*

[ *The interchange of the cars* ]

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सप्तमोऽङ्कः

( ततः प्रविशन्ति चारुदत्तो विदूषकश्च )

विदूषकः—ओ वेदस ऐवस पुष्पकरण्डाजिष्णुज्जाणस सस्तिरी-  
जदास । [ ओः पद्य पद्य पुष्पकरण्डकञ्जीर्णोवावस्य कर्षोरतान् । ]

चारुदत्तः—वयस्य वृधमेतत् । तथाहि

घाणज इव भाञ्जित तरया पण्यानोव स्थितानि कुसुमानि ।  
दुःखमिव सौधियन्तो मधुकरपुरुषाः प्रविचरन्ति ॥ १ ॥

विदूषकः—ओ इमं असकारमणीमं सिनाजलं उच्यसिदु भवम् । [ ओः  
इदमसंस्कारमणीयं द्विदालतदनुगविस्तु भवम् । ]

चारुदत्तः—( उच्यतेऽथ ) वयस्य विरयति वर्धमानकः ।

विदूषकः—भाणियो मए वदुमाणओ—वसन्तसेणिमं मेण्डिमं लहुं लहुं  
आमच्छति । [ भाणितो मया वर्धमानकः—वसन्तसेनो गृहीत्वा लघु लम्बापञ्च इति । ]

चारुदत्तः—नार्कि विरयति ।

ACT VII

( Then enter Charudatta and Vidūṣaka )

Vidūṣaka—Oh, see, see the loveliness of the Puspakaraṇḍaka  
old garden!

Charudatta—Friend, it [is] so. Thus—

The trees appear to be the merchants; the flowers as though  
the articles for sale arranged; men in the form of bees are  
moving about collecting as though the toll. ( 1 )

Vidūṣaka—Oh, may you sit down on this slab of stone  
charming without [any artificial] embellishment.

Charudatta—( Sitting down ) Friend, Vardhamānaka is  
tarrying!

Vidūṣaka—I told Vardhamānaka—“Taking Vasantasent-  
[with you] come very quickly.”

Charudatta—Then, why [is] he late?

किं यात्यस्य पुरः शनैः प्रवहणं तस्यान्तरं मार्गते  
 भग्नेऽक्षे परिवर्तनं प्रकुरुते छिन्नोऽथ वा प्रग्रहः ।  
 कुर्मान्तोज्जितदारुवारितगतिर्मार्गान्तरं याचते  
 स्वैरं प्रेरितयुगः किमथवा स्वच्छन्दमागच्छति ॥ २ ॥

( प्रविश्य गुप्तार्यप्रवहणस्यः ) चेटः—जाध गोणा जाध । [ यानं गावौ यातम् । ]

आर्यक —( स्वगतम् )

नरपतिपुरुषाणां दर्शनाद्भीतभीतः  
 सनिगडचरणत्वात्सावशेषापसारः ।  
 अविदितमधिरूढो यामि साधोस्तु याने  
 धरभूत इव नीडे रक्षितो धायसीभिः ॥ ३ ॥

अहो नगरात्सुदूरमपकान्तोऽस्मि । तस्मिन्मस्मात्प्रवहणाद्वतीर्य वृक्षवाटिकागहनं  
 प्रविशामि । उताहो प्रवहणस्वामिनं पश्यामि । अथ वा कुतं वृक्षवाटिकागहनेन ।

[ Is it that ] a carriage is passing slowly in his front [ and ]  
 he is waiting for room to pass it? [ Or, ] the axle being broken,  
 he is effecting a change [ of the axle, or, he is reeling about ]?  
 Or again, have the reins been broken? Or, with [ his ] course  
 stopped by [ logs etc of ] wood left over on the completion of  
 the [ building ] work, is he waiting for room being made on  
 the road [ for him to pass, or, is he seeking another round  
 about road ]? Or, is he just coming up unconcernedly [ or, at  
 will ], slowly [ or, leisurely ] urging on the pair of bulls? (2)

( Entering, seated in the car with Āryaka concealed therein )

Cheta — Move on, bulls, move on

Āryaka .—( To himself )

Repeatedly frightened at the sight of the king's officers'  
 with [ my ] escape not [ quite ] complete [ lit. having some-  
 thing remaining ] owing to my foot being in fetters, I am,  
 however, journeying on, mounted on the vehicle of the good  
 man, unknown, like a cuckoo reared up in the nest by the  
 female crows! (3)

Oh, I have come a long way off from the city! Then shall  
 I, alighting from this car, enter into the thicket of the grove of  
 trees? Or, shall I see the owner of the car? Or, away with  
 [ the idea of entering into ] the thicket of the grove of trees!  
 His honour, the noble Carudatta is indeed reported to be



अभ्युपपन्नवत्सलं सलु तत्रमदानार्यचारुदत्तं श्रूयते । तत्रत्यक्षीकृत्य मन्दमामि । १

स तावदस्मादासनानाणवोरियतं निरीक्ष्य खाद्यं समुपैति निर्वृतिम् ।

शरीरमेतद्गतमीदृशीं दृश्या धूर्तं मया तस्य महात्मनो युगे ॥ ४ ॥

चेष्ट—इमं त उज्ज्वलम् । जात्र उवःप्यामि । (उपसृत्व) अज्जमि  
मेअ । [ इदं ननुपानम् । यावदुपहर्षामि आर्षेणैवेय । ]

विद्रूपक—मो पिअ दे णिवेदेमि । बहूमाणओ मन्तेदि आगदाए ।  
बसन्तसेणाए होइव्वम् । [ मो पिय ते निवेद्यामि । कर्षमानको मन्त्रये । आग-  
तया बसन्तमेनया मवितव्यम् । ]

धारुदत्त—प्रिय न प्रियम् ।

विद्रूपक—दासीए पुत्त कि चिरइदो सि । [ मत्स्याशुनरि चिरापिनोऽस्ति । ]

चेष्ट—अत्रप्रमिसेअ मा कुप्प । जाणत्थस्से विजुमविदुं सि इदुअ  
गदागदि इलेने चिरइदेमि । [ आर्षेणैवेय मा कुप्प । यानास्तए विस्मृगमिते,  
इत्या गतागतिं कुर्षिअपितोऽस्ति । ]

धारुदत्त—वर्षमानकं परिवर्तयं प्रवहणम् । ससे मैत्रेय अवतारय  
बसन्तसेनाम् ।

१२

very kind [ i. e. affectionate ] towards those who approach him  
[ for shelter ] So, having seen [ him ] with my own eyes,  
I shall go

That good man indeed, on seeing [ me ] risen up from the  
ocean of this [ recent ] calamity, would feel greatly relieved  
[ or, gratified ] Owing to the virtues of that high-souled one,  
has been saved [ i. e. held ] by me this body reduced to  
such a [ wretched ] state ( 4 )

Ceta — Thus [ is ] that garden I shall [ now ] approach.  
( Approaching ) Noble Maitreya !

Vidūśaka — Oh, I am communicating to you something  
very agreeable Vardhamānaka is speaking Vasantaseṅk  
must have arrived !

Carudatta — Very agreeable to me very agreeable.

Vidūśaka — Son of a whore, why have you been late ?

Ceta — Noble Maitreya, do not be angry Finding that  
the car cushions were forgotten, I was late, doing the going  
and coming [ required to bring them ]

Carudatta — Vardhamānaka, turn round the car : Friend  
Maitreya, assist [ i. e. make ] Vasantaseṅk to alight

विदूषक.—किं णिअट्ठेण वद्धा से गोद्धा जेण सअं ण ओदरेदि ।  
 ( उत्थाय प्रवहणमुद्धाट्य ) भो ण वसन्तसेणा वसन्तसेणो वसु एसो । [ किं निग-  
 १५ ढेन वद्धावस्याः पाशै येन स्वयं नावतरति । ...भोः न वसन्तसेना वसन्तसेनः खलेपः । ]

चारुदत्तः—वयस्य अलं परिहासेन । न कालमपेक्षते छेहः । अथवा  
 स्वयमेवावतारयामि । ( इत्युत्तिष्ठति )

१० आर्यकः—( वृद्धा ) अये अयमेव प्रवहणस्वामी । न केवलं श्रुतिरमणीयो  
 हृष्टिरमणीयोऽपि । हन्त रक्षितोऽस्मि ।

चारुदत्तः—( प्रवहणमधिरुह्य वृद्धा च ) अये तत्कोऽयम्

करिकरसमवाहुः सिंहर्षीनोञ्जतांसः

पृथुतरस्त्ववक्षास्ताम्रलोलायताक्षः ।

कथमिदमसमानं प्राप्त एवंविधो यो

बहति निगडमेकं पादलग्नं महात्मा ॥ ५ ॥

ततः को मवान् ।

आर्यकः—शरणागतो गोपालप्रकृतिरार्यकोऽस्मि ।

Vidūśaka —Are her feet bound down by chains, that she can not get down herself? (*Rising up, opening the car*) Oh, no Vasantasenā, [here is] indeed a Mr Vasantasena.

Cārudatta :—Friend, away with joking! Affection brooks not delay Or rather, I shall myself make [her] alight [*Rises up*

Āryaka —(*Seeing*) Oh, this one himself [is] the owner of the car. He is not merely charming to hear about, but charming to look at as well. Oh joy! I am saved!

Cārudatta —(*Mounting the car, and seeing*) Oh, then who [is] this one,

possessed of arms like the elephant's trunk, shoulders full and raised up like [those of] a lion, a very expansive and even chest, eyes reddish, tremulous and long.—how could such a high-souled person come to [suffer] this unmerited [state or humiliation] that he carries one fetter clinging to [his] foot! (5)

Well, who [are] you?

Āryaka :—I am Āryaka, born as a cowherd, approaching [you] for protection!

चारुदत्त — किं घोषादानीय योऽगौ राज्ञा पाठकेन बद्ध ।

आर्यक — अथ किम् ।

चारुदत्त —

विधिनेवोपनीतस्तत्र चक्षुर्विषयमागत ।

अपि प्राणानहं जह्या न तु तत्र नारणामतश्च ॥ ६ ॥

( आर्यको हर्षं नाटयति )

चारुदत्त — वर्धमानक चरणान्निगडमपनय ।

चेत् — न अज्जो आणइदि । ( तथा वृत्त्वा ) अज्ज अण्णीइइ पिण-  
साहं । [ यत्तं आशुपयति । आर्यं उपनीतानि निगडानि । ]

आर्यक — श्लेहमयान्यन्यानि हृदतराणि दत्तानि ।

विदूषक — सगच्छेहि निजइइइ । एसो विं मुखो । सपदं अन्हे वडिं ६  
स्सामो । [ सगच्छस्स निगडानि । एषोऽपि मुक् । सप्रतं वयं वडिन्वाम् । ]

चारुदत्त — विपक्षान्तश्च ।

आर्यक — सखे चारुदत्त अइमपि प्रगुणेनेइ प्रवहणमाकूटं । तत्क्ष-९  
न्तव्यम् ।

*Charudatta* — What the one who was bound down by King  
Palaka, after taking him away from the hamlet ?

*Āryaka* — Just so

*Cārudatta* —

You have come within the range of [my] eyes, having  
been brought near [me] by fate itself, I shall abandon  
even my life, but not you who have approached [me]  
for protection !

( ६ )

[ *Āryaka* gesticulates joy ]

*Cārudatta* — *Vardhamanaka*, remove the fetter from [his]  
foot

*Ceta* — As the noble one commands : [ *Doing accordingly* ]  
Sir, removed are the fetters

*Āryaka* — [ But ] other and stronger ones constituted of  
love, have been put on !

*Vidūṣaka* — Be associated with fetters ! This one again  
has been set free. Now let us go

*Cārudatta* — Pie ! Peace !

— *Āryaka* — Friend *Cārudatta* I too mounted this ear out of  
high regard [ for you ] so, please excuse.

चारुदत्त — अलङ्कृतोऽस्मि स्वयं ग्राहप्रणयेन भवता ।

आर्यक — अम्यनुज्ञातो भवता गन्तुमिच्छामि ।

चारुदत्त — गम्यताम् ।

आर्यक — भवतु अवतरामि ।

१५ चारुदत्त — मत्त नावतरितव्यम् । प्रत्यग्रापनीतसयमनस्य भवतोऽनुषु-  
सदारा गति । सुलभपुरुषसचारेऽस्मिन्प्रदेशे प्रवहण विद्वांसमुत्पादयति । तत्र  
बहणेनैव गम्यताम् ।

१८ आर्यक — यथाह भवान् ।

चारुदत्त — क्षमेण ब्रज धान्धरात्

आर्यक —

ननु मया लब्धो भवान्प्रान्धवः

चारुदत्त — स्मर्तव्योऽस्मि कथान्तरेषु भवता

आर्यक —

स्वात्मापि विस्मर्यतेऽहम्

चारुदत्त — त्वां रक्षन्तु पथि प्रयान्तममरा

आर्यक —

सरक्षितोऽहं स्वया

Cārudatta — I am [really] adorned by you with [this] voluntary regara [shown by you]

Āryaka — Permitted by you, I wish to go

Cārudatta — You may go

Āryaka — All right I shall alight.

Cārudatta — Friend, you must not get down. Your gait would be a heavily restrained one owing to the fetters being [only] recently removed. In this locality where people can move about freely, a car [again] would be creating confidence [that is would not give rise to any suspicion]. So, [better] go by the car itself.

Āryaka — As you say

Cārudatta — Safely repair to [your] kinsmen.

Āryaka — Surely I have secured a kinsman in you !

Cārudatta — I should be remembered by you in the course of conversations !

Āryaka — Can one's own self be forgotten ?

Cārudatta — May the gods protect you proceeding along the road !

Āryaka — I have been [already] well protected by you

चारुदत्त—स्वैर्भाग्ये परिरक्षितोऽसि

आर्यक—

ननु हे तत्रापि हेतुर्भगवन् ॥ ७ ॥

चारुदत्त—यद्गते पालक महती रक्षा न वर्तते तच्छ्रीश्रमपक्रामतु भवान् ।

आर्यक—एव पुनर्दर्शनाय ( इति निष्कान्त )

चारुदत्त—

कृत्येय मनुजपतेर्महदालीक स्यातु हि क्षणमात्रं न प्रदास्तमस्मिन् ।

मैत्रेय क्षिप निगड पुराणरूपे पश्येयुः क्षितिपतयो हि चारुदट्टया ॥ ८ ॥

( वागश्लेषान्न सूचयित्वा ) सखे मैत्रेय वसन्तसेनादर्शनोत्सुकोऽयं जन । पश्य

अपश्यतोऽद्य ता कान्ता चाम स्फुरति लोचनम् ।

अकारणपरिघस्ते हृदयं व्यथते मम ॥ ९ ॥

मैत्रेहि । मध्याह्न. । ( परिगम्य ) कथमभिमुत्तमनाभ्युद्भिन्नं अमणकदर्शनम् ।

( विचार्य ) प्रविशत्ययमनेन पथा । वयमप्यननेव पथा गच्छामः । ( निष्कान्त )

इति आयकापहरणं नाम सप्तमाऽङ्कः ।

Charudatta—You have been protected all round by your own good fortune

Āryaka—There too, surely you [are] the cause, Oh? (7)

Charudatta—Before a strict watch is initiated, when Palaka gets going may you depart [from here] quickly

Āryaka—Right! Au Revoir [Exit

Charudatta—

It [is] not advisable to stay here even for a moment, after having committed thus a great crime against the king Maitreya throw the letter in the old well. For, kings could see with the eyes of the spies (8)

( Indicating the throbbing of the left eye ) Friend Maitreya, I [in this person am] eager for the sight of Varanta ena See—

[ My ] left eye is throbbing not having seen that before; today my heart quite uneasy without [any] cause is feeling distressed [all round] (9)

So, come, let us go ( Moving about ) What, [there is] the sight of a Buddhist monk, in front productive of misery! ( Thinking ) Let him enter by this path we on our part, would depart by the [other] path itself [Exit

Here ends the Seventh Act called Āryakapaharaṇa

[ Āryaka's escape ]

अष्टमोऽङ्कः

( ततः प्रविशत्यार्दचीवहस्तो भिक्षुः )

भिक्षु—अज्ञा कलेष धम्मज्ञचक्रम् ।

ज्ञानम्मघ गिअपोटं बिच्च जग्गेघ ज्ञाणपडहेण ।

विदामा इन्दिअचोला हलन्ति चिलशंचिके धम्मम् ॥ १ ॥

अवि अ अणिरचदाए पेविसअ णवलं दाव धम्ममाणं शरणमिदि ।

पञ्चउज्जण जेण मालिदा इत्थिअ मालिअ गाम लुक्खिदे ।

अधेल क चण्डाल मालिके अवसं वि शे णले इत्थ ग्राहदि ॥२॥

शिल मुण्डिदे तुण्ड मुण्डिदे चित्त ण मुण्डिदे कीश मुण्डिदे ।

आह उण अ चित्त मुण्डिदे शाहु शुहु शिल ताह मुण्डिदे ॥३॥

गिहिदक्का मोदए एशे चीवले जाव एदं लुङ्गेअशालकाईकेलेके उज्जाणे पविशिये  
पोसलसिणिए पनहालिअ लहुं लहु अवकमिइशम् । [ अज्ञाः कुस्त धर्मात्तचपम् ।

ACT VIII

( Then enter Bhikṣu with a wet rag in his hands )

Bhikṣu — [O] fools, make a store of Dharma [piety],

Control well your belly, keep awake constantly by the drum of meditation, the dangerous thieves in the form of the sense-organs carry off long stored Dharma [piety] (1)

And farther, observing [everything in its true colours] owing to [its] transitory nature, I just go to religious acts only for protection

That man undoubtedly enters heaven by whom are killed the five men [sense-organs], = saved the town [the body], after killing the woman [Avidyā]—where is [then to be] killed the helpless Cānda [Ahankāra] ? (2)

Head [is] shaved, face shaved, but [if] the mind [is] not shaved for what purpose is the shaving gone through? But, the head of that [man] is well shaved, whose mind again is properly shaved ! (3)

This tattered garment [of mine has been] dipped in reddish coloured water just entering the garden of the king's brother.

स्य च उत, मनोहर निम्न भाग्न ध्यानपट्टेन ।

विषया इन्द्रियचौष हृन्ति चिरमचित धर्मम् ॥

अलिम्भं । अनित्यतया प्रेक्ष्य केवल तानन्दगुणा शरणमरिष ।

पञ्चज्या येन मारिता स्त्रिय मारयित्वा मुनो रक्षितः ।

अनलः क्व चण्डालो मारितोऽनरमणो स नरः स्वर्गं गच्छति ॥

शिपे मुण्डित तुण्ड मुण्डित विच न मुण्डित किमर्थं मुण्डितम् ।

• यस्य पुनश्च विच मुण्डित साधु मुहु शिरस्तस्य मुण्डितम् ॥

मूर्धनिकयाकोशकेनशीशम् यानरेतद्राष्ट्रिक्क्यालकस्थोपाने यदियं मुण्डितस्या मशाल्य  
रुपु लक्षरकविष्यामि । ] (पारिम्य तथा कृतेति )

(नेरुष्ये) शकारः—चिट्टु ले इड्डुसमणका चिट्टु । [ तिड्डु रे दुग्गमणक निड्डु । ]

मिड्डुः—( इड्डु सभयम् ) ही अविद माणहे । एसे से लामसालसंठाणे  
आमवे । एकेण भिवसुणु अउहाहे किदे अणं वि जहिं जहिं भिवहुं पेसहादि  
ताहिं तहिं मोणं विअ णामि विन्धिअ ओवाहीदि । ता कहिं अउहाणे हासणं  
गमिइशम् । अथवा भट्ठात्तं उमेव बुद्धे मे शरणे । [ आभरंम् । एव स राज-  
इपालसस्थापक आगतः । एकेन भिक्षुणापराधे कृतेऽन्यमपि यत्र यत्र भिक्षु पश्यति  
तत्र तत्र मायिष जातिना विज्ञानसाहस्रति । तत्कृत्वासायः शरण गमिष्यति । अथवा  
भट्ठात्त एव बुद्धो मे शरणम् । ]

(पविष्य तस्येन विदेन तद्) शकारः—चिट्टु ले इड्डुसमणका चिट्टु ।

आशाणममउमपविहइण विअ लत्तमूलअइश शीश दे मोदइइशय । [ तिड्डु रे  
दुग्गमणक निड्डु । आशाणकमप्यशविम्वेव न्तमूलकस्य शीशं ते भइइयामि । ] ( इति  
ताइयति )

in law and washing this in the lotus-tank, I shall depart very  
quickly

[ *Waves about and does so. or, roughly*

(Behind the curtain) Sakāra —Stay, you wicked monk, stay

Bhikkhu —( *Sitting, with feet* ) Ha ' Alas Here is the king's  
brother-in-law Samsthanaka coming because {some} one  
monk committed {some} offence, whatever he sees any other  
monk, him he drives out therefrom, like a bull, after boring a  
hole through the nose So, helpless that I am, where shall I go  
for protection? Or, Lo! Buddha him-self {would be} my shelter!

( *Enter, with Vats at the door* ) Sakāra —Stay, you wicked  
monk, stay! I shall break your head, like {that} of a red radish  
used in the midst of a drinking party

• १ ही अविद मणहे ।

२४ विट — काणेलीमात न युक्त निर्वेदधृतकषाय भिक्षु ताडयितुम् ।  
तत्किमनेन । इदं तावत्सुसोपगम्यप्रदानं पश्यतु भवान् ।

अशरणशरणप्रमोदभूतैर्वनतरुभिः त्रियमाणचारुकर्म ।

हृदयमिव दुरात्मनामयुक्तं नवमिव राज्यमनिर्जितोपभारयम् ॥ ४ ॥

भिक्षु — शाब्दम् । पशीद्वि उवाशके । [ स्वगतम् । प्रसीदतु सासक । ]

शकार — भावे पस्त्रं वेसर । आक्रोशदि मम् । [ भाव पश्य पश्य ।

१ आक्रोशति माम् । ]

विट — किं वशीति ।

शकार — उवाशके सि म भणादि । किं हग्गे जाविदे । [ उपासक इति

६ मा भणति । किमहं नापेत । ]

विट — बुद्धोपासक इति भवन्त स्तौति ।

शकार — धुणु शमणका धुणु । [ स्तुति भवणक स्तुति । ]

५ भिक्षु — तुम धण्णे तुम ण्णे । [ त्व धन्य त्व पुण्य । ]

Vita — Bastard [ it is ] not proper to be at a monk who has taken to red [ garments ] owing to dejection [ or despair ] So why [ worry ] about him ? May you just have a look at this garden which can be approached with pleasure

{ This garden has } charming deeds being done by the garden trees which afford protection and joy to those without protection [ it is ] unguarded [ also uncontrolled ] like the heart of the wicked and like a new [ ly won ] kingdom is fit to be enjoyed [ being treated as though ] unconquered [ also without restraint ] (4)

Bhiksu — Welcome Be pleased Upasaka [ Buddha worshipper ] !

Śakara — Bhāva see see He is railing at me

Vita — What does he say ?

Sakāra — He calls me Uvāsaka\* [ a server ] [ Am ] I a barber ?

Vita — He praises you by saying [ You are ] = Buddha worshipper [ or disciple ]

Sakāra — Praise [ me ] monk praise [ me ]

Bhiksu — You [ are ] blessed you [ are ] holy



दाकार —भावे धणो पुण्य नि भ मणादि । किं ह्ये शलाके कोट्टक  
काम्पकले वा । [ भाव धन्य पुण्य इति वा मणति । किं च 'सार्धं' कोट्टक  
कुम्भकाये वा । ] १२

विट् —काणेलीमात ननु घन्यस्य पुण्यस्त्वय इति भवन्त स्ताति ।

दाकार —भावे ता कीश एत इध आम्दे । [ भाव तत्किमर्थमेव इहायन । ]

मिथु —इत् चीवल पवसातिइत् । [ इत् चीवर प्रसालयितम् । ] १५

दाकार —अठे बुद्धशमणका एते मम बहिर्णीबदिगा शत्रुजनाण  
पवल पुक्कलपहुज्जाणे दिण्णे अहिं दाव शुणहका शिआल पाणिभ पिमन्ति ।  
हाग रि एवंपुल्लिसे मणुइसके ण पहागामि । ताहे तु पुत्तसत्तिणिए पुलाण १०  
कुल पनुसावण्णाइ उइसग च्चिआइ चीवलाइ एमत्तादिशि । ता तुम एकपहा  
लिअ कतेमि । [ अरे बुद्धशमणक एतन्मम भगिनीपतिना सर्वोवायाना प्रवर पुण्य  
कारहोदान एवम् यत्र तावच्युनका इगाला पानीय पिबति । अहमपि प्रवरपुरुषो ११  
मनुष्यर्षो न एवमि । तत्र त्वं पुक्करीण्या पुराणकलि बभूवपुत्तवर्णांन्युग्रमधीनि चीवराणि  
प्रक्षालयति । तत्त्वामेव प्रहारिकं करोमि । ]

विट् —काणेलीमात तथा तक्कामि यथानेवाचिप्रवजितेन भवितुंयम् । १२

दाकार —कथ भावे जणादि । [ कथ भावे जानाति । ]

Sakara —Bhava he calls me Bhavna Punna {Am} I an  
earthen pot [or a materialistic] a granary [or brick pond]  
or a potter ?

Vita —Bastard I say, he praises you by saying You [are]  
blessed you [are] holy

Sakara —Bhava then for what purpose has this one  
come here ?

Shikar —To wash this garment.

Sakara —O wicked monk this Puspalarandaka {garden}  
the best of all gardens has been presented to me by the husband  
of my sister where again dogs and jackals drunk water I too,  
a most excellent man a human being do not bathe [here]  
[And] there you [dare to] wash in the lotus pond tattered  
garments resembling in colour very old Kulitha broth and  
stinking horribly ! So I shall finish you with one blow !

Vita —Bastard I guess that he must have taken to renun-  
ciation [only] recently

Sakara —How does Bhava know ?

विटः—किमत्र ज्ञेयम् । पश्य

अद्याप्यस्य तथैव केशविरहाद्गौरी लज्जाटच्छुवि  
कालस्याल्पतया च चीघरकृतं स्कन्धे न जातं किण ।

नाभ्यस्ता च कषायवस्त्ररचना दूरं निगूढान्तर  
वस्त्रान्न च पटोच्छ्रयात्प्रशिथिलं स्कन्धे न सतिष्ठते ॥ ५ ॥

भिक्षु — उवाशके एवम् । अचिलपव्वजिदे हग्गे । [ उरामक एवम् ।

अचिरप्रवजितोऽहम् । ]

शकार — ता कीश तुम जातमेदक ज्जेव ण पव्वजिदे । [ तन्किमर्थं त्व

३ जातमात्र एव न प्रवजितम् । ]

( इति ताडयति )

भिक्षु — णमो बुद्धइश । [ नमो बुद्धान् । ]

विटः — किमनन ताडितेन तपस्विना । मुच्यताम् । गच्छतु ।

५ शकार — अले चिड दाव जाव शपपालेमि । [ अरे तिष्ठ तावन् यावन्सु-  
प्रचारयामि । ]

विटः — हेन सार्धम् ।

Vita — What is to be known here ? See—

Even now the colour of [ his ] forehead is, exactly as before, yellowish white, [ even ] with the absence of [ that is, shaving off ] the hair owing to the time [ elapsed ] being short there is no scar produced on [ his ] shoulder, caused by [ the use of ] the monk garment, the get up of the reddish garments is again not [ a sufficiently ] practised one and the end of the garment which has concealed the middle part far down and loose owing to the bagginess of the cloth, does not stay well on [ his ] shoulder ( 3 )

Bhikṣu — Upasaka just as I have [ only ] recently taken to renunciation

Sakāra — Then for what reason did you not take to renunciation the moment you were born ? ( Beats him )

Bhikṣu — A bow to Buddha

Vita — What [ is the use ] of beating this helpless [ or, poor ] fellow ? Release [ him ] let [ him ] go.

Sakāra — Ave stay for a while while I hold a consultation.

Vita — With whom ?

शकार —अरणो हृदकेण । [ आत्मनो हृदयेन । ]

घिट —हन्त न यत् ।

शकार —पुच्छका हृदका भृष्टके घुत्तके एते शमणके अत्रि णाम किं । १८  
गच्छतु किं चिद्दु । ( स्वगतम् ) ण्वदि गच्छतु णावि चिद्दु । ( यकारम् )  
मावे शपथालिद् मए हृदकेण सह । एते मह हृदके भणादि [ घुत्तक इत्य  
भङ्गात् पुत्तक एव शमणकोऽपि नम किं गच्छतु किं तिष्ठतु । नापि गच्छतु नापि १५  
तिष्ठतु । भाव सनपाति यथा हृदयेन सह । एतन्मम इत्य भणति ]

घिट —किं वीति ।

शकार —मावि गच्छतु मावि चिद्दु । मावि ऊल्लसतु मावि गीहादात् । १८  
॥ उजेव इति पठिअ मलेद् । [ मापि गच्छतु मापि तिष्ठतु । मायुच्छुसितु मापि  
निम्बसितु । इदं स्वसिति पतित्वा मियताम् । ]

मिधु —णमो बुद्धइण । झलमायडम्हि । [ नमो बुद्धाय । शरणागतोऽस्मि । ] १९

घिट —गच्छतु ।

शकार —अ शमणम् । [ ननु समयेन । ]

घिट —कीदृश समयम् ।

शकार —तथा कइम फेत्तु जथा पाण्डिअ पट्टाइल ण होदि । अपना  
पाणिअ पुञ्जीकडुअ कइमे फेत्तु । [ तथा कर्षम पक्षिपतु यथा पानीय पत्रापि  
न भरति । अपना पानीय पुञ्जीकरय कर्षम सिपतु । ] २०

Sakara —With [ my ] own heart

Vita —Alas ! He has not gone [ or is no' going ] !

Sakara —Darling heart lord dear son Th a monk again—  
should he indeed go [ or ] should he stay ? ( To / my / ) Let  
[ him ] neither go nor stay ( Aloud ) Bhava I have held consulta-  
tion with [ my ] heart This [ is what ] my heart says—

Vita —What does it speak out ?

Sakara —Let [ him ] neither go nor stay Let [ him ] neither  
breathe in nor breathe out Let [ him ] die in this very place,  
falling down suddenly

Shiksu —A law to Buddha I approach [ you ] for protection.

Vita —Let [ him ] go

Sakara —Surely, on a condition

Vita —What sort of condition ?

Sakara —Let [ him ] throw about mud [ in water ] in such  
a way that the water would not become muddy [ or dirty with  
mud ] or let him throw water [ after ] making a heap of it in  
the mud

विटः—अहो मूर्खता । ,

विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्माभिः ।

मांसवृक्षैरियं मूर्खैर्मारुहन्ता वसुंधरा ॥ ६ ॥

( भिक्षुर्नाट्येनावोसति )

शकारः—किं भणादि । [ किं भणति । ]

विटः—स्तैति भवन्तम् ।

शकारः—धुणु धुणु । पुणो वि धुणु । [ स्तुहि स्तुहि । पुनरपि स्तुहि । ]

( तथा कृत्वा निष्क्रान्तो भिक्षुः । )

विटः—छाणेर्लीमातः पश्योद्यानस्य शोभाम् ।

अमी हि वृक्षा फलपुष्पगोभिताः कडोरनिष्पन्वल्तोपथेष्टिवाः ।

दृष्याशया रक्षिजनेन पालिता नराः सद्गारा इव यान्ति निर्वृत्तिम् ॥ ७ ॥

शकारः—शुद्धु भावे भणादि ।

धुणु इ धुमविचिन्तिदा अ भूमी कुसुममलेण विणामिदा अ रुक्खा ।

दुमशिहललदाअलम्बमाणा पणशफला विअ वाणला ललन्ति ॥ ८ ॥

Vīṭa .—Oh, the folly !

This earth is overwhelmed [ or, loaded ] with weight by [ these ] fools, with mind and acts perverse, with forms [ or, bodies ] like pieces of slabs of stone, [ and who are as though ] trees of flesh !

( 6 )

[ Bhikṣu gesticulates cursing

Śakāra —What does he say ?

Vīṭa —He praises you

Śakāra :—Praise, praise. Do praise once again.

[ Dang accordingly, exit Bhikṣu

Vīṭa —Bastard, see the beauty of the garden.

These trees again, adorned with fruits and flowers, entwined by matured and motionless creepers, [ and ] looked after by watchmen, by the king's order, are securing bliss, like men with [ their ] wives.

( 7 )

Śakāra —Bhāva has said well.

The ground [ is ] variegated on account of many flowers [ fallen thereon ] and the trees are bent down by the weight of flowers [ and ] the monkeys hanging down from the creepers at the tops of the trees are dangling about like the Penasa fruits

( 8 )

[ सुप्तु भावो भणति ।

महदुसुमसिचिन्ता च भूमिः कुसुमंभ्येण विनामिताभ इशाः ।

दुःखसिस्तरत्तैर्वैतंभमानाः पनरुत्तानीव वानरा उत्तन्ति ॥ ]

विट्.—हाणेलीभातः इदं शिष्टातठमध्यास्पताम् ।

शकारः—एशे मिह भासिदे । ( इति विदेन व्होपविशति ) भावे अज्ज वि ते वज्जन्तेशेणिअ भूमलाभि । दुज्जणवअणं विअ हदसादो ण ओसलदि ।

[ एषोऽस्म्यसितः । ... भाव अयापि ता वसन्तसेना स्मरामि । दुर्जनवचनामिव इदया-  
स्मापयति । ]

विट्.—(स्वगतम्) तथा निरस्तोऽपि स्मरति ताम् । अथवा

स्त्रीभिर्विमानितानां कापुरुषाणां दिवधत्ते मदनः ।

सत्पुरुषस्य स एव तु भवति मृदुनैव वा भवति ॥ १५ ॥

शकारः—भावे का वि वेला थावलकचेडइस मणिइइश पवहणं वेदिहअ  
हणुं हणुं आभच्छे ति । अज्ज वि ण आमच्छदि चि चित्तिहि बुभुक्षिदे ।  
मज्झण्णे ण शक्कीअदि पादेहिं गन्तुम । ता पेवस पेवस

गाहमज्जमदे झूले दुप्पेइसे कुविदवावलसलिलच्छे ।

भूमी वदशांतत्ता हवपुनरादेव्य मन्धाली ॥ १० ॥

[ भाव कापि वेला स्थावकचेटस्य भणितस्य प्रवहणं खीत्वा तस्य लक्षणमच्छ  
इति । अयापि भागच्छतीति चित्तमिमं कुमुक्षित । मध्याह्ने न शक्यते पारानर्था  
गन्तुम् । तावश्यं परम् ]

Viṭa :—Bastard, pray, sit down on this slab of stone.

Śākāra :—Here am I seated. (Sits down along with Viṭa).

Bhāva, even now I do [continue to] remember that Vāraṅtasenā.  
Like the words of a wicked man, she can not get out of  
[my] heart

Viṭa :—( To himself ) Though spurned in that [convincing]  
way, he [still] remembers her Or rather,

The passion of bad [ or, low ] people treated with contempt  
by women, waxes; the same, however, in the case of good  
men, becomes less ardent [ or, cools down ], or even ceases  
to exist.

Śākāra —What a [long] time since I told Śāhāvārska  
Ceta—'Taking the car, come very quickly.' Because he does  
not even now come, I have been [feeling] hungry for a long  
time It is not possible to go on foot at mid-day. Just see, see—

नभोमध्यगतः सूर्यो दुष्येक्ष. कुपितवानरसदृशः ।  
भूमिद्वंद्वसंतप्ता हतपुत्रशतेव गान्धारी ॥ ]

६ विटः—एवमेतत् ।

छायासु प्रतिमुक्तशष्पकवलं निद्रायते मोकुलं  
वृष्णातैश्च निपीयते यमशृगेरुष्णं पयः सारसम् ।  
संतापादतिशङ्कितैर्न नगरीमार्यो नरैः सित्यते  
ततां भूमिमपास्य च प्रघहणं मन्ये क्वचित्सस्थितम् ॥ ११ ॥

शकार—भावे

शिलशि मम णिलीणे भाव शुज्जज्ञ पादे  
शङ्कितगविहद्वा लुक्स्तशाहाद्यु लीणा ।  
णलपुलिशमणुद्दा उण्हीहं शशन्ता  
घलशलणनिशण्णा आक्ष्यं णिव्यहन्ति ॥ १२ ॥

भावे अज्म वि शे चेडे णाअच्छदि । अत्तणो विणोत्तणणिमित्तं किं पि गाइ-  
इशम् । ( इति गाथति ) भावे भावे शुत्रं तुए जं मए गाइदम् । [ भाव

३ शिरसि मम निर्लीनो भाव सूर्यस्य पादः शकुनिखगविहद्वा ऋक्षशरवासु लीनाः ।  
नपुरुषमनुष्या उष्णशीर्षं श्वसन्तो गृहशरणनिषण्णा आतप निर्वहन्ति ॥

The sun occupying the middle [region] of the sky [is] difficult to look at, resembling an angry monkey The ground [is] exceedingly heated [also, extremely distressed] like Gāndhārī with [her] hundred sons killed ( 10 )

Viṭa —It [ is ] so

The herd of cows [or, bulls], with mouthfuls of grass [let fall], = sleeping in shades, and by the forest-deer distressed by thirst, = being drunk the hot water in the lake, the road to the city is not being used by men extremely uneasy owing to the great heat I think the car is halting somewhere, leaving the heated region ( 11 )

Śākāra —Bhāva,

The sun's ray has rested, [O] Bhāva, on my head; birds, winged creature, sky-movers are resting on the branches of trees; men, human beings and people, sighing hot and long, resting in houses and abodes are passing off the sun's heat ( 12 )

भावं अथापि न चेत्येनामच्छन्ति । आत्मनो विनोदनिमित्तं किमपि गायामि । भावं  
भावं श्रुतं त्वया यन्मया गीतम् । ]

विट्.—किमुच्यते । गन्धर्वो भवान् ।

शकार.—कथं गन्धर्वे ष्य भविद्भयम् ।

हिङ्गुजले जीलकमद्गुस्ते वचाह गण्ठी शगुदा अ शुण्ठी ।

एतौ मय शेषिद् गन्धर्वुन्ती कथं ष्य हृग्मे मधुलङ्गाले ति ॥ १३ ॥

भावे पुणो दि दाव गाइद्भयम् । (तया कथेति) भावे भावे श्रुद्ं तुष्टं ष मय  
गाइदम् । [ कथं गन्धर्वो न भविष्यामि ।

हिङ्गुज्वला जीलकमद्गुस्ता वचाया शणि' मगुदा न शुण्ठी ।

एषा मया शेषिता मन्धुकिः कथं नह मधुलङ्ग इति ॥

भावं पुनरपि तावद्गायामि । ... भावं भावं श्रुतं त्वया यन्मया गीतम् । ]

विट्.—किमुच्यते । गन्धर्वो भवान् ।

शकार —कथं गन्धर्वे ष्य भवामि ।

हिङ्गुजले द्विष्णामरौच्युणो वग्घालिदे तेह्नाषिष्ण मिदसे ।

भुक्तं मय पालह्वयीअमंशे कथं ष्य हृग्मे मधुलङ्गालेति ॥ १४ ॥

भावे अज्जवि चेट्ते थाअच्छन्दि । [ कथं गन्धर्वो न भवामि ।

Bhava, even now that Ceta = not coming' I shall sing something or other for the sake of my diversion (Sings) Bhava, Bhava, did you hear what was sung by me?

Vita —What need be said? You {are} a {veritable} Gandharva!

Śakāra:—How should I not be a Gandharva?

Cumin seed and orris root brightened with Hingu and the root of Vaca and ginger with Guda—the fragrant mixture has been taken by me, how could I not be {then} sweet-voiced? (13)

Bhava, I shall just sing once again (Does accordingly) Bhava, Bhava, did you hear what was sung by me?

Vita —What need be said? you {are} a {veritable} Gandharva

Śakāra —How should I not be a Gandharva?

I have eaten the flesh of a cuckoo, brightened with Hingu, with the Marica powder added, fried in ghee, and mixed with oil and Ghrita, how {then} could I not be sweet-voiced? (14)

Bhava, even now the Ceta has not come!

हिद्गूज्ज्वल दक्षमरीचचूर्णं ध्याचारित तैलवृतेन मिश्रम् ।

३ मुक्त मया पापभृतीयमास कथं नाहं मधुरस्वर इति ॥

भाव अघारि चेतो नागच्छति । ]

वित्—स्वस्थो भवतु भवान् । सप्रत्येवागमिष्यति ।

( ततः परिव्रजति प्रवहणाधिरुद्धा वसन्तसेना चैत्रम् )

६ चैत्र —भीदं वसु हृग् । मज्जणहिके शुजे । मा दाणि कुविदे ठाम  
शाठशाठण हुविइइदि । ता तुलिइ वहामि । जाप गोणा जाच । [ भीन सत्त  
१ हम् । माध्याह्निकं सूय । वेदानीं कुपितो राजस्याहमस्थानरो भविष्यति । तत्परित  
वहामि । यात मावो यातम् ।

वसन्तसेना—हर्षी हर्षी । ण वसु वडुमाणअस्स अअ सरसजोओ ।

१२ किं णोइम् । किं णु वसु अज्जचरुइत्तेण वाहणपट्टिस्सम परिहरन्तेण अण्णो  
मणुस्सो अण्ण पवहण पेसिइ भविस्सदि । फुरादि दाहिण ठोअणम् । वेवदि मे  
हिअअम् । सुण्णाओ दिसाओ । सुव्वं ज्जेव विसट्ठल पेइत्तामि । [ हा थिक् हा थिक् ।

१५ न तल्लु वर्धमानकत्तोय सारसयोगं । किं चिन्म । किं नु खत्वार्यचाहदत्तेन वाहनपरि-  
श्रम परिहर्तायो मनुष्योऽन्यत्प्रवहणं प्रेषितं भविष्यति । स्फुरति दक्षिणं लोचनम् ।  
वेपते मे हृद्यम् । शूया सिद्धं । मयमेव विमण्डलं पश्यामि । ]

१८ शकार—( नैमिषोत्तमाकर्ष्यं ) भावे भावे आपदे प्रवहणे । [ भाव भाव  
आगतं प्रवहणम् । ]

Vita —Be you at ease He would be coming just now

( Then he discovered Vasantasena seated in the car and Ceta )

Ceta —I am indeed afraid [The sun 'is one'] of mid day  
I hope the king's brother in law Samsthānsaka would not be now  
angry So I shall drive on quickly Move on bulls move on

Vasantasena —Alas Oh fie! This [is] not indeed the  
voice of Yerdhamaṅaka What indeed [is] this? Could it  
indeed be that see her man and another car have been sent by  
the noble Carudatta [wishing] to avoid [additional] fatigue to  
the driving animal? [My] right eye throbs my heart is  
trembling quarters [seem to be] void, everything indeed see I  
to be at sixes and sevens [or topsy-turvy]

Śakara —( Listening to the noise of the rams ) Bhāva Bhāva,  
the car is come



विट्.—कथं जानासि ।

शकारः—किं न पेक्षसि भावे । वृद्धश्रुते विमं पुण्युदात्तमपणे ऽवली २१  
अदि । [ किं न पर्यति भावः । म्हुश्रुत् इव पुण्युदात्तमपणं लक्षते । ]

विट्.—( दृष्ट्वा ) साधु लक्षितम् । अपमागतः ।

शकारः—पुनरुक्ता यावत्तस्मात् चेद्वा आगदे शि । [ पुनरुक्ता स्थावरक २४  
चेत् आप्तोऽस्ति । ]

विट्.—अप इं [ अय किम् । ]

शकारः—यवहणे वि आगदे । [ यवहणमप्यागतम् । ]

विट्.—अप इं । [ अय किम् । ]

शकारः—गोणां वि आगदे । [ यवमारण्यगतौ । ]

विट्.—अप इं । [ अय किम् । ]

शकारः—तुभे पि आगदे । [ स्वमप्यागतः । ]

विट्.—( तदात्तम् ) भट्टके अइं वि आगदे । [ भट्टारक अहमप्यागतः । ]

शकारः—तां पवेक्षेहि पवहणम् । [ तत्पवेक्ष्य पवहणम् । ]

विट्.—कदलेण मरणेण । [ कतरेण मरणेण । ]

शकारः—एदेण जजेव पाआलसण्णेण । [ एतेनैव प्राकारसण्णेण । ]

विट्.—भट्टके गोणां मलेन्ति । पवहणे वि भज्जेदि । हागे वि चेडे १५  
मरामि । [ भट्टारक स्वभी म्रियेते । मरणमपि भज्यते । अहमपि चेदे म्रिये । ]

Vita :—How do you know ?

Sākāra :—Can you not see, Bhāva ? It looks like croaking  
[ lit. producing a *ghurghuru* sound like ] an aged hog

Vita :—( *Sa-ta* ) Well marked ! Heta [ he has ] come

Sākāra :—Don't see, Bhāvasaka Ceta, have you come ?

Ceta :—Just so

Sākāra :—The car also come ?

Ceta :—Just so

Sākāra :—Bulls also come ?

Ceta :—Just so

Sākāra :—You also come ?

Ceta :—( *With a laugh* ) Ma-tar, I too have come !

Sākāra :—Then bring in the car

Ceta :—By which way ?

Sākāra :—By this very broken portion of the wall.

Ceta :—Master, the bulls would die, the car too would be  
smashed, and I also, Ceta would die

- शकार—अले लाअशालके हग्गे । गोणा मले अवले कीगिइशम् ।  
 १ पवहणे भग्गे अवल घटाइइशम् । तुम मले अण्णे पवहणवाहके हुविइशदि ।  
 [ ओ राजश्यान्कोऽहम् । श्पभौ मृतो अपरी केष्यामि । पवहण भग्गम् अपर कारये  
 ष्यामि । त्व मृत अय पवहणवाहको भविष्यति । ]
- २ चेट—शुव्व उत्रवण्ण हुविइशदि । हग्गे अत्तणकेलेके ण हुविइशम् ।  
 [ सधमुपपन्न भविष्यति । अहमा मीयो न भविष्यामि । ]
- शकार—अले शव्व पि णइशद्दु । पाआलसण्णेण पवेशेहि पवहणम् ।  
 ३ [ ओ सर्वमपि नश्यतु । प्राकारम्ण्णेन प्रवेशय पवहणम् । ]
- चेट—विभज्ज ल पवहण स्रम शामिणा विभज्ज । अण्णे पवहणे  
 मोडु । भट्टके गडुअ णिवेदे मे । ( पविइय ) कथ ण भग्गे । मड्क एते उवत्थिदे  
 ४ पवहणे । [ विभज्जस्व रे पवहण सम स्वामिना नभज्यस्व । अयत्तपवहण भग्गु ।  
 भट्टारक गत्था निवेदयामि । कथ न भग्गम् । भट्टारक एतत्तुपरिथत पवहणम् । ]
- शकार—ण छिण्णया गाणा । ण मरा टज्जा । तुम पि ण मले । [ न  
 ५ छिण्णो वृषभौ । न मृता राजव । त्वमपि न मृत । ]
- चेट—अथ इ । [ अथ किम् । ]
- शकार—भाव आअच्छ । पवहण पेक्खामो । भावे तुम पि म गुल  
 ६ पलमगुल । पेक्खीअशि छाअलक अम्भन्तलकेत्ति पुल्ललण्णीएत्ति । तुम दाव पव

Sakara —Oh I [am] the king's brother in law [If] the  
 bulls [are] dead I shall buy another pair of the : [If] the  
 car [is] smashed up I shall have another made [If] you [are]  
 dead there would be another car driver

Ceta —Every thing would turn out all right {The only  
 law would be} I would not be belonging to myself {that is I  
 would love myself }

Sakara —Oh let even everything perish . Bring in the car  
 by the broken portion of the wall

Ceta —Break into pieces O car break into pieces along  
 with the master ! Let there be another car Going to the master,  
 I shall inform him [duly] (Entering) What ! No broken !

Master here has the car come

Sakara —Bulls not snappd ? Reins not dead ? You too,  
 not dead ?

Ceta —Just so

Sakara —Bhāva come Let us [two] see the car {Rhāva,  
 you again [are] my preceptor preceptor par excellence You are

इयं आरादो अहिलुह । [ पाप आमच्छ । पवहण पदपाव. । भाव त्वमपि मम मुक्तः ।  
पारमगुहः । येभ्यस्ते वास्तवोऽभ्यन्तरे इति पुरस्कृत्य इति । तत्र वास्तववहममवतोऽ-  
धिराह । ] ५०

विद्व. — एवं भवतु ।

( इत्यरोहति )

शकारः — अभवा चिह्न तुमम् । तुह वप्यकेलके पवहणे जेण तुम्  
आरादो अहिलुहासि । हय्ये पवहणशासी । अरादो पवहणं अहिलुहामि । [ अथा ५०  
तिष्ठ त्वम् । तत्र पितृमन्त्रि प्रवहणम् येन त्वमवतोऽधिराहमि । अह प्रवहणशासी ।  
अवतः प्रवहणमधिराहमि । ]

विद्व. — भवानेव भवीति ।

शकारः — अह वि हय्ये एवमं भणामि तथा वि तुह एते आरुते अहिलुह  
भट्टके सि भजिदुम् । [ पवहणमेव भणामि तथापि तत्रैव आचारं अधिराह  
भट्टारक इति भजितुम् । ] ५२

विद्व. — आरोहन्तु भवान् ।

शकारः — एते शपदे अहिलुहामि । पुतका यावत्तदा चेदा पलित्तविहि  
प्रवहणम् । [ एष साधनमधिराहमि । श्वक स्वामरक चेट परिचितं प्रवहणम् । ] ५५

चेदः — ( पदावयव ) अहिलुहदु भट्टारके । [ अधिराहन्तु भट्टारकः । ]

शकारः — ( अधिराहणश्लेषेण च शंङ्गा नारयित्वा त्वातिमवतीर्य विट कण्ठेऽ-  
वलम्ब्य ) भावे भावे मतेऽसि मतेऽसि । पवहणाधिलुहा लक्ष्मणी चोले वा पदि ५३

looked upon { by me } with regard, as an intimate friend, one  
fit to be honoured So, ye ascend you the car ahead { of me }

Vita — Let it be so [ Moves off to ascend ]

Sakāra — Or rather, stay you { where you are } { Is } the  
car belonging to your father that you are mounting { it } ahead  
{ of me } ? I { am } the owner of the car, I shall mount the car  
before { you, or, first }

Vita — You told me so { to mount the car first }

Sakāra — Even if I said that, still it was proper etiquette  
for you to say ' Master, { please } ascend { first }

Vita — May your honour ascend

Sakāra — Here I shall ascend now Dear son Sthavaraka  
Ceta, turn round the car

Ceta — ( Turning at round ) May the master ascend

Sakāra — ( Mounting up and beholding gesticulating fear,  
heartily alighting clasping Vita by the neck ) Bhava Bhava ' You are

वशादि । ता जइ लक्ष्मशी तदो उभे वि भूशे । अघ चोले तदो उभे वि सज्जे ।

[ भाव भाव मृतोऽसि मृतोऽसि । प्रवहणाधिरूढा राक्षसी चाये वा श्रतिवसति । तद्यदि

५५ राक्षसी ततोभावपि मुपिनो । अथ चारः ततोभावपि स्वाग्निता । ]

विट — न भेतव्यम् । कुतोऽत्र वृषभयाने राक्षस्या सचौर । मा नाम ते  
मध्याह्निकं तापच्छेन्नद्वैष्ट स्यात्वरकस्य सकञ्चका छाया दृष्टा भ्रान्तिरुत्पन्ना ।

५८ डाकार—पुतका यावलाका चेदा जीवोशि [पुत्रक स्यात्वरक चेत् जीवायो]

चेद'—अथ इ । [ अथ किम् । ]

डाकार—भावे प्रवहणाधिरूढा इत्यिमा पद्विवशदि । ता अवलोएहि ।

८१ [ भाव प्रवहणाधिन्दा श्री प्रतिवसति । तन्बलोम्य । ]

विट — इय श्री ।

अवनतशिरस्त प्रयाम दीद्य पयि वृषमा इव धर्षताहिताक्षा ।

मम हि सदृसि गौर्यप्रियस्य कुलजनदर्शनकातरं हि चक्षुः ॥१५॥

वसन्तसेना—( सविस्मयमात्मगतम् ) कथं मम णम्रणाण आआसमो  
ज्जेव रामसालमा । ता ससइइहि मन्दमांमा । एसा दाणि मम मन्दमाइण ए

dead you are dead There abides occupying the car a demone's  
or a thief So, if [ it is ] a demone's we both are st: n away ,  
if a thief then we both are eaten up'

Vita — Be not afraid How [ could there be ] movement  
[ or, roaming about ] by a demone's here in this bullock-car ?  
Could it not be that [ this ] delusion was produced in you with  
[ your ] eyes dazzled by the heat of the mid day-sun on seeing  
the shadow of Sthavaraka with [ his ] cloak ?

Sakāra — Dear son, Sthāvara Ceta are you alive ?

Ceta — Just so.

Sakāra — Bāra there abides a woman occupying the car.  
So look into it

Vita — What A woman

Let us quickly pass by the road, with heads hung down  
like bullocks with eyes struck by the [ showers of ] rain, for-

down to  
aid [ or,  
( 15 )

Vasantasenā — ( In amazement, to herself ) What! [ It is ]  
the king's brother in law who causes only annoyance to [ my ]  
eyes' So, I am in danger, luckless that I am! Now this may

१ अवसर । २ निज सकञ्चक ।

कृतवसेचपडिडो विज् बीजमुट्टी जिण्फलो इव आममणो संवुनो । ता कि एय ३  
 काइइमम् । [ कथ मम नवनयोरायासका ॥ राज्द्वालः । तन्मदायितास्मि मन्-  
 भाया । एतदिशानी मम मन्दमयिन्या ऊपरक्षेपयतित इव वीजपुट्टिनिफलोभिहागमनं  
 मरुतम् । तत्किमव कथिप्यामि । ] ६

शकारः—काइले वस्तु एके मुहुचेडे पवहणं पावलोएदि । भाडे आलो-  
 एधि पवइणम् । [ कातः खलेव वृद्धयेटः प्रवहणं नापलोइयति । भाव आलोकरु  
 प्रवहणम् । ] ९

विटः—को दोषः । भवतु । एवं तावत् ।

शकारः—कथम् शिमाटा उहेन्ति वायसा वधेन्ति । ता जाव भावे  
 अदतीर्हि भवतीअदि दन्तेर्हि पेपतीअदि ताव हगो पलाइइमम् । [ कथम् शृगला १२  
 उडुपन्ते शवसा मज्जन्ति । नयावद्रावे प्रक्षिप्यां भक्ष्यते दन्तैः पेपते तावर्हं पलापिन्धे । ]

विटः—( पतन्तसेना इहा । उविवात्सह्यगतम् ) कथमये मृगी व्याघ्रमनु-  
 सरति । भोः कथम् । ११

शरच्चन्द्रप्रतीकाशं पुलिनाम्बरदायिबम् ।

हंसी हंसं परिव्रज्य यायसं समुपस्थिता ॥ ११ ॥

( जनान्तिङ्गम् ) वसन्तसेने न शुक्रमिदम् नापि सदृशमिदम् ।

coming here, luckless that I am, has become fruitless, like a handful of seed fallen in a barren spot with saline soil | So, what shall I do here ?

Śākāra :—This old Ceta [ is ] indeed nervous; [ he ] would not look into the car . Bhāva, look into the car .

Vīṭa —What harm ? All right. [ I shall do ] thus now .

Śākāra :—How ? The jackals are flying up; the crows are walking . So, before Bhāva is eaten up by the eyes [ and ] is looked at by the teeth, I shall be running away !

Vīṭa :—( Seeing Vasantasenā, with dejection, to himself ) What, oh, the doe is going after a tiger ' Oh ! Alas !

Having abandoned the [ male ] swan resembling the autumnal moon, [ and ] resting on the [ waste ] sandy region, the female swan has approached a crow ' ( 16 )

( Ande ) Vasantasenā, this [ is ] not proper, this [ is ] not becoming either—

पूर्वं मानादवज्ञाय द्रव्यायै जननीवशात् ।

वसन्तसेना—ण । [ न । ] ( इति तिष्ठान्प्रति ) ।

विट्—भद्रौपदीर्यस्यभावेन वेदाभावेन मन्वते ॥ १७ ॥

ननुक्रमेव मया भवतीं प्रति—सममुपचर भद्रे सुप्रिये चाप्रियं च ।

वसन्तसेना—पत्रहणविपज्जासेण आगदा । सरणागदग्निः । [ पत्रहण

विपयसिनागता । शरणागतास्मि । ]

विट्—न भेतव्यं न भेतव्यम् । भवतु । एवं वञ्चयामि । ( शकारमुपगम्य, काणेलीमातः सत्यं राक्षस्येवात्र प्रतिवसति । )

शकारः—भावे भावे जडलक्ष्मी प्रडिवशदि ता कीश ण तुमं मूशेदि  
अथ चोले ता किं तुमं ण भक्तिवदे । [ भाव भाव यदि राक्षसी प्रतिवसति तत्कथं  
न त्वा मुष्णाति । अथ चौरः नम किं त्वं न भक्षितः । ]

विट्—किमनेन निरूपितेन । यदि पुनरुद्यानपरम्परया पद्भ्यामेव नगरी  
मुज्जयिनीं प्रविशावः तदा को दोषः स्यात् ।

शकारः—एव्यं किदे किं भोदि । [ एव कृते किं भवति । ]

Having first [ or, formerly ] disregarded, through pride,  
[ now ] for the sake of money, at the desire of [ your ] mother—  
Vasantasenā —No

[ Shakes her head

Vita —

[ This one ] is favoured, owing to the profession of a harlot,  
having absence of pride [ or, self-respect ] as [ its ] nature ! ( 17 )

Again, I myself did say to your ladyship [ before ]—' Good  
lady, wait upon [ therefore ] equally one very agreeable and one  
disagreeable [ to you ] ! '

Vasantasenā —I came, owing to an interchange of care,  
I approach [ you ] for protection.

Vita —Fear not, fear not. Well, I shall deceive him,  
( Ganga near Sakāra ) Bastard, [ it is ] true, a demoneess, verily,  
abides here

Sakāra —Bhāva, Bhāva If a demoneess abides, then why  
has she not carried you off ? II a thief, then why have you  
not been eaten up ?

Vita —What [ is the use ] of looking into it ? If we, on the  
other hand, enter the city, Ugrayat [ going ] just on foot, through  
the row of orchards, then what harm would be [ there ] ?

Sakāra —If this be done, what would happen ?

चिट्ट — एव कृते तथायाम सेवितो घुर्याणा च परिश्रम परिहितो भवति ।।

शकार — एव भोडु । थावला आ चेडा जेह प्रवहणम् । अथवा निहृट्ट  
चिहृट्ट । देवदाण ब्रह्मणाण च अंगदो चरुणेष गच्छामि । गहि जाहे । प्रवहणं  
आहेतुहिअ गच्छामि जेण टुल्लो म फेकिअज भणिइइअन्ति—एवो ते लडिटअ-  
शाले मइटांलके गच्छदि । [ एन भवतु । स्वामरक चेट नय प्रवहणम् । अथवा तिष्ठ  
तिष्ठ । देवताया आह्वयाना चाग्रतःशरणेन गच्छामि । नहि नहि । प्रवहणमपिअ  
गच्छामि येन दूततो मा वेइय धविण्यन्ति—एव स राष्ट्रियव्यस्तो महारको गच्छति । ]

चिट्ट — (स्वगतम्) इच्छामि विषमौपधीकर्तुम् । भवतु । एव तावत् । (प्रकाशम्)  
कालोनीमात् एया वसन्तसेना भवन्मभिस्सारायितुमापत्ता ।

1 वसन्तसेना—सन्त पावम् । सन्त पावम् । [ सन्त पावम् । सन्त पावम् । ] २५

शकार — (सदयम्) मावे मावे म प्रवृत्तुलिख मणुइअ वासुदेवकम् ।

2 [ भाष भाव मा प्रवरुप मनुज्य वासुदेवकम् । ]

चिट्ट—अय किम् ।

3 शकार — जेण छि अपुव्वा शिटी दामाशादिइ । तीईअ काले मय लोशा  
विश शपइ पादेशु पडिअ पशादेमि । [ तेन ह्यर्षं भी सवासादिता । तस्मिन्काले  
मया सविता समत चारयो पतित्वा प्रचादयामि । ]

4 Vita — If this be done, there would be exercise taken [by  
us] and fatigue to the bullocks avoided

5 Sakara — Be it so Sthāvāraka Ceta take away the car  
Or, stay, stay I [may] go on foot in front of deities and  
Brahmanas No, no I shall go mounting the car, so that  
[people] on seeing me from a distance, would be saying—'Here  
is going that king's brother in law the master'

6 Vita — ( To himself ) [ It is ] difficult to turn poison into  
medicine Well, [ I shall do ] this now ( Afond ) Bastard, here  
has Vasantaseena come to you of her own accord to sport  
[ with you ]'

7 Vasantaseenā — God forbid ! Let evil be averted !

8 Sakāra — ( With joy ) Bhava Bhāva ! [ With ] me a most  
excellent person, a human being Vāsudeva !

9 Vita — Just so

10 Sakāra — In that case a singular affluence has been  
secured [ by me ]' At that time she was made angry [ by me ] ;  
now falling at [ her ] feet I shall propitiate [ her ]

वित्—साध्वमिहिनम् ।

शकार—एशे पादेसु पडामि । (इति वसन्तसेनामुसृत्य) आत्तिके

५० अश्विके शृणु मम विष्णत्तिम् ।

पदे पडामि चलणेषु विजालणेषु हस्त्रज्जलिं दशनहे तव शुद्धदन्ति ।

जं त मए अशकिके मइणातुलण त रम्मिइमि वलगत्ति तत्र म्हि दाशे ॥१८॥

[ एष पा यो पनामि । मान आश्विके शृणु मम विष्णत्तिम् ।

एष पनामि चरणयोर्विजालनेत्रे हस्त्रज्जलिं दशनहे तव शुद्धदन्ति ।

३ यत्तव मयापङ्क्त मइनातुलेण तस्माभितापि वरगात्रि तवास्मि वास ॥ ]

वसन्तसेना—(सकोपम्) अवेहि । अणज्ज मन्तसि । [ अवेहि । अनार्थ मन्वयसि । ] (इति पादेन ताडयति )

६ शकार—(सकोपम्)

ज चुम्भिके अश्विकमादुकेहिं गदे ण देवाण वि जे पणामम् ।

शे पाडिव पादतलेज मुण्डे वणे मिभालेज जथा सुदङ्गे ॥ १९ ॥

अले थात्रलभा चेडा काह तुए ए ॥ समासादिदा ।

[ यच्चुम्बिनमश्विकामानुकाभिर्मन न देवानामपि यत्रगामम् ।

३ तत्पातिन वास्तलेन मुण्ड वने श्मालेन यथा मुनाइम् ॥

ओ स्थाशक चेट कुत्र त्वयैषा समासादिता ॥ ]

Vita —Well spoken

Śakara —Here I fall at [her] feet (Going near Vasantasena) Aunt [or mother] mammas, hear my prayer—

Here I fall on [your] feet, [O] long eyed one [and I put] [my] folded hands on your ten nails [O] one of white [or, shining] teeth, whatever wrong was done by me distressed by love towards you, that should be forgiven [by you] [lit you are made to forgive], [O] beautiful bodied one, I am your slave' (18)

Vasantasena — In rage) Get away You are talking base[y] [Strikes him with the foot

Śakāra —( Angry )

That head [of mine] which was kissed by mothers and mammas, which was not bent down in homage even for the gods, has been struck down [by you] with [your] foot, like a dead body in the forest by a jackal (19)

॥ Sthāvaraka Ceṣa, where was she met [or, found out] by you ?



चेष्ट.—भङ्गके गामशअलेहिं लुद्धे लाजमग्गे । तदो चालुदत्तहंश लुम्स-  
वाडिआए पवहणं याविअ तहिं ओदलिअ जाव चकपलिवाडिअं कलेमि ताव ६  
एशा पवहणविपज्जाशेण इह आलुद्धे ति तक्केमि । [ भङ्गक आमशमट्टे ठट्टो राज-  
मार्गः । तदा चारुदत्तस्य वृषवाटिमाया प्रवहणं स्थापयित्वा तत्रावतीर्थं यावच्चक-  
परिश्रुतिं करोमि तावदेवा प्रवहणविपर्यासेनेहासूटोति तर्कयामि । ] ९

शकारः—कथं पवहणविपज्जाशेण आगदा । ण मे अहिशालिडुम् । ता  
ओदल ओदल ममकेलकाइ पवहणादो । तुमं तं ददिइशत्तवाहपुत्तकं अहि  
शालेशि । ममकेलकाइं गोणाइं वादेशि । ता ओदल ओदल गच्चमदाशि ओदल  
ओदल । [ कथं प्रवहणविपर्यासेनागना । न मामभिसारयितुम् । तदवतरावतर  
मदीयात्यवहणात् । त्व त ददिमार्गवाहपुत्तकमभिसारयासि । मदीयो वृषभौ वाहयासि ।  
तदवतरावतर गर्भदासि अवतरावतर । ] १५

यसन्तसेना—तं अज्जचारुदत्तं अहिसारोसि ति जं सच्चम् अलंकिदम्मि  
इमिणा वअणेण । संपदं जं भोदु तं भोदु । [ तमार्यचारुदत्तमभिसारयतीति यत्सत्यम्  
अलङ्कृतास्यमुना वचनेन । सायत यद्भवतु तद्भवतु । ] १८

Ceṣṭa —Master, the king's highway had been blocked by  
the village-carts } Then, having placd { or, parked } the car in  
the garden { or, grove of trees } of Cārudatta, and got down there,  
while I was doing the turning of the wheel { of other carts }, she  
must have mounted { the car } owing to an interchange of the  
cars—this { is what } I guess

Sakāra .—What, she has come here, due to an interchange  
of cars ! Not { come } to sport with me of her own accord ! So,  
slight, alight from my car ! You go of your own accord to sport  
with that penniless merchant-son ! [And] make my bulls to carry  
you ! So, get down, get down, { O } slave-by-birth, get down,  
get down.

Vasantasenā :—' You are going of your own accord to  
sport with the noble Carudatta '—by these words, to be sure, am  
I honoured. Now, let whatever is to happen, happen [ I am  
prepared to face any eventuality ].

शकारः—

एदेहि दे दशानुत्पलमण्डलोहि हत्येहि चाडुशदताडणलम्पडेहि ।  
कट्टामि दे बलतणुं णिअजाणकादो केशेषु वालिदहअंवि जहा जटाऊ ॥२०॥

[ एनाभ्यां ते दशनस्रोत्पलमण्डलाभ्या हस्ताभ्यां चाडुशदताडणलम्पडाभ्याम् ।

क्यामि ते वरतनु निजयानकात्केशेषु वालिदयित्वामिव यथा जटावुः ॥ ]

विट्टः—अग्राह्या मूर्धजेप्वेताः स्त्रियो गुणसमन्विताः ।

न लताः पल्लवच्छेदमर्हन्त्युपवनोद्भवाः ॥ २१ ॥

तदुत्तिष्ठ त्वम् । अहमेनामवतारयामि । वसन्तसेने अवतीर्यताम् ।

( वसन्तसेनावतीर्यकान्ते स्थिता )

शकारः—( स्वगन्म् ) जे शे मम बअणावमाणेण तदा लोशगी शंधु-  
मित्ते अज्ज एदाए पादप्यहालेण अणेण पज्जलिदे । त शंपदं माळेमि णम् ॥  
भोडु । एव्वं दाव । ( प्रकाशम् ) मावे जावे

अविच्छेदो लम्बवशाविशालं पावालभं शुतगदेहि जुत्तम् ।

मंशं च खादुं तह त्तिष्ठ कादुं उह उह सुक्क सुह उहसि ॥ २२ ॥

Śakara —

By these [two] hands possessing a circle of lotuses in the form of the ten nails, greedy to strike with hundreds of coaxing words, shall I drag by the hair your beautiful body from my car, as Jatāyu did Valā's beloved ( 20 )

Vijā —

These women endowed with qualities do not deserve to be grasped by the hair; creepers reared up in gardens do not deserve to have [their] foliage cut off ( 21 )

So, stand you up I shall get her down. Vasantasenā, please alight

[ Vasantasenā, alighting, stays in a corner

Śakāra — ( To himself ) That my fire of anger which was enkindled then by the disregard of [my] words, has to-day been made to blaze forth by this her striking [me] by the foot So, now I shall kill her. Well, [I shall do] this now. ( Aloud ) Bhāvo, Bhāvo

If you wish [to have] a mantle, big, with long fringes, and worked up with hundreds of threads, and to eat flesh and likewise to secure [completes] gratification [expressed in emitting the sounds]—*cuḥū, cuḥū, cuḥku, cuḥū, cuḥū*— ( 22 )

[ यः स मम वचनानमानेन तदा जेषामिः संभुक्तिः अचैतस्वः शब्दप्रहारेणा-  
मेन प्रवृत्तितः । तदापन नारयाम्येनाम् । भवतु । १३ ] भाव भाव

यदीच्छसि दम्भरत्नाविशाल प्राकारं सुन्दरैर्युक्तम् । ३

मांसे च खादितुं तथा तुष्टिं कर्तुं शुद्धं शुद्धं शुद्धं शुद्धं इति ॥ ]

विटः—ततः किम् ।

शकारः—मम पित्रं कलेहि । [ मम शिवं कुरु । ] १

विटः—नादं करोमि वर्जयित्वा स्वकार्यम् ।

शकारः—भावे अङ्गजाह भान्ते वि पात्थि । हन्ससती कादि पात्थि

[ भाव अकार्यस्य गन्धोऽपि नास्ति । पशुषु कापि नास्ति । ] १

विटः—उच्यतां तर्हि ।

शकारः—मालेहि वसन्तशेनिभम् । [ मया वसन्तशेनम् । ]

विटः—( कर्णो विषय ) १२

वालां स्त्रियं च नगरस्य विमूर्णं च

वेदयामवेदासदृशप्रणयोपचारात् ।

एवममनामसमहं यावे पातयामि

केनोद्धवेन परलोकनहीं तरिष्ये ॥ २३ ॥

Vija :—What then ?

Śākara :—Do [ what is ] very agreeable to me

Vija :—Yes. I would do, barring a boss deed.

Śākara :—Bhāva, there is not even the scent of a boss  
deed. There is no demonee [ who is associated with gandha ]  
of any kind )

Vija :—Speak out then

Śākara :—Kill Vassata-end.

Vija :—( Closing his ears )

If I [ were to ] kill her [ or, this one ], a young woman [ lit. a  
girl, a woman ] and an ornament of the city, a courtesan  
entertaining [ feelings of ] love not in keeping with residence  
in the Courtesan-quarter [ or, a courtesan's profession ], [ and ]  
innocent, with what boat shall I [ be able to ] cross the river  
[ on the way ] to the other world [ after death ] ? ( 23 )

शकार—अह दे भेडक दइइशम् । अण्ण च विवित्ते उज्जाणे इव  
मालन्त को तुम पेणिसइइशदि । [ अह न उडुप दास्यामि । अयच्च विवित्ते उयान<sup>४</sup>  
३ इह भायन्त वस्त्वा पेक्षिप्यते । ]

वित --पश्यन्ति मा दशदिशो वनदवताश्च

चन्द्रश्च दीतकिरणश्च दिवाकरोऽयम् ।

धर्मोऽनुलौ च गगन च तथान्तरात्मा

भूमिस्तथा सुकृतदूकृतसाक्षिभूता ॥ २४ ॥

शकार—तेण हि पढन्तागालिद कडुअ मालेहि । [ तेन हि पगन्तापवा-  
रिता कृत्वा माय । ]

३ वित --मूर्ख अपध्वस्तोऽसि ।

शकार—अधम्मभीलू एसे बुडुकोले । भोडु । थावलअ चेह अणुणमि ।

पुत्तका थावलका चेडा शोवण्णसण्डुआइ दइइशम् । [ अधर्मभीकरेप उद्धमोल ।

५ भवतु । स्थावरक वेग्गनुनणामि । पुत्रक स्थावरक चेट सुवर्णकटककानि दास्यामि । ]

चेट—अह पि परिहाइइशम् । [ अहमपि परिधास्यामि । ]

शकार—शोवण्णदे पीठक कालइइशम् । [ सीवर्ण ते पीठक कारयिष्यामि । ]

६ चेट—अह पि उवविशिइइशम् । [ अहमप्युपवेश्यामि । ]

Sakara —I shall furnish you with [ lit give ] a boat And further who is going to see you killing [ her ] in this secluded garden ?

Vita —

The ten quarters and the sylvan deities and the Moon and this Sun with blazing rays and Dharma and Wind and the sky likewise the inner self, and likewise the Earth being the witness of [ all ] good deeds and bad deeds—[ all these ] would be seeing me ! (24)

Sakara —In that case kill [ her ] screening [ her ] by the end of [ your ] garment

Vita —Idiot be damned

Sakara —This old jackal [ is ] afraid of [ being involved in what might lead to ] unholy merit Well I shall request Sthāvaraka Ceta—Dear son Sthāvaraka Ceta I shall give [ you ] gold bracelets

Ceta —I too shall wear [ them ]

Sakara —I shall have a golden stool made for you

Ceta —I too shall sit [ upon it ]

शकार — शब्द दे उच्छिष्टम दृश्यम् । [ सर्वं त उच्छिष्टं दास्यामि । ]

चेट — जह वि साहृश्यम् । [ अहमी सादिव्यामि । ]

शकार — शब्दचेटाप्य महत्तकं कलहृश्यम् । [ त्वचेतानां महत्तकं कार १२  
रिष्यामि । ]

चेट — भद्रके हुनिदृश्यम् । [ भद्रकं भरिष्यामि । ]

शकारः — ता मण्णाहि मम बभणम् । [ तन्मन्वास्व मम वचनम् । ] १५

चेट — भद्रके शब्दं कलमि वञ्जिअ अकञ्जम् । [ भद्रकं सर्वं काति  
मर्मादिवाकार्यम् । ]

शकार — मकञ्जजह मन्धे वि णत्थि । [ अमर्त्यस्य वन्धोऽपि नास्ति । ] १८

चेट — मणाद्दु महके । [ भगवतु भद्रकं । ]

शकार — एण वदन्तस्सणिमं माहेहि । [ एता वदन्तोऽपि मारय । ]

चेट — पशीदुदु महके । इअ मए अणज्जेण अज्जा पवहणपत्थिवणेण १  
आणीदुः । [ मशीशु भद्रकं । इय मयानापण्यार्थं पवहणपरिवेचनातीता । ]

शकार — अहे चेटा त्तावि म पव्तामि । [ अरे चेट त्तावि न प्रवृत्तामि । ]

चेट — पव्तादि महके श्छरीठिअ ण चालिताह । ता पशीदुदु पशीदुदु १२  
महके । माभामि वसु अहम् । [ मभवति भद्रकं श्छरित्स्व न चारित्स्व । तत्परी  
दुतु मर्मादि महकः । विभेमि सत्पदम् । ]

शकार — तुम मम चेहे भाविअ कइश भासासि । [ त्वं मम चेहे भूत्वा १७  
कस्यादिभेवि । ]

Sakara — I shall give you all the leavings (of my food)

Ceta — I too shall eat (them)

Sakara — I shall make you the Chief of all Cetas

Ceta — Master I shall become (one very gladly)

Sakara — Then agree to my bidding

Ceta — Master I shall do everything barring a base deed

Sakara — There is not even the scent of a base deed

Ceta — Let Master tell

Sakara — Kill this Vasantasena

Ceta — Be pleased Master : This noble lady was brought  
by me a wretched owing to an interchange of cars

Sakara — O Ceta, have I no power over even you ?

Ceta — Master has power over (my) body, not over (my)  
character. So be pleased, be pleased, Master I am indeed afraid

Sakara — You being my Ceta — of what are you afraid ?

चेट — भट्टके पल्लोअइस । [ भट्टक पल्लोकात् । ]

३० शकार — के शे पल्लोए । [ क स पल्लोक । ]

चेट — भट्टके शुकिदइस पलिगामे । [ भट्टक सुकृतदुष्कृतस्य परिणाम । ]

३१ शकार — केलिशे शुकिदइस पलिगामे । [ कीदृश सुकृतस्य परिणाम । ]

चेट — जादिशे भट्टके बहुशोवणमण्डिदे । [ यादृशो भट्टको बहुसुवर्णमण्डित । ]

३२ शकार — शुकिदइस केलिजे । [ दुष्कृतस्य कीदृश । ]

चेट — जादिशे हगे पल्लविण्डभस्सके भूदे । ता अकज्ज ण कल्लइशम् । [ यादृशोऽहं पण्डितभस्सको भूत । तदस्यै न करिष्यामि । ]

३३ शकार — अले ण मात्तिइससि । [ अरे न मारयिष्यसि । ] ( इति बहुविध ताडयति )

चेट — पिट्टु भट्टके मालेडु भट्टके अकज्ज ण कम्भइशम् ।

जेण मिह गद्धमदाश विणिम्मिदे माअधेअदोशेहिं ।

अहिअं च ण कीणिसं तेण अकज्ज पल्लएलामि ॥ २५ ॥

*Ceta* — Master, of the other world

*Śakāra* — What [ is ] that other world !

*Ceta* — Master, the result of good deeds and bad deeds

*Śakāra* — What sort of result of good deeds ?

*Ceta* — Of the sort of [ being ] Master adorned with many gold ornaments

*Śakāra* — What sort of [ result ] of bad deeds ?

*Ceta* — Of the sort of [ being ] I who have become an eater of another's food So, I shall not do a base deed

*Śakāra* — Oh, would you not kill [ her ] ?

[ Beat him in various ways

*Ceta* — Beat [ me ] Master, kill [ me ] Master [ But ] I shall not do a base deed,

by which I have been [ already ] made a slave by birth owing to the faults of my fortune and I will not buy any more [ evil ] So I avoid a base deed

[ तादृशतु भद्रकः मारयतु भद्रकः अकार्यं न करिष्यामि ।

येनास्मि मर्मदासो विनिर्मितो भागधेयरोपैः ।

अधिक च न कीणिष्यामि तेनकार्यं परिहृत्यामि ॥ ]

३

यसन्तसेना—भाव शरणागद् भिः । [ भाव शरणागतास्मि । ]

घिटः—काणेलीगातः मर्षय मर्षय । साधु स्थावरक साधु ।

अप्येष नाम परिभूतदशी वरिद्रः

मेव्यः परत्र फलमिच्छति नास्य भर्ता ।

तस्मादमी कथमिवाद्य न यान्ति नाशं

ये धर्मयन्त्यसहस्रं सहस्रं त्यजन्ति ॥ २६ ॥

अपि च

रन्धानुसारी विषमः कृतान्तो यदस्य दास्यं तय चेश्वरत्वम् ।

श्रियं त्वदीयां यदयं न भुङ्क्ते यदेतदाज्ञां न भवान्करोति ॥ २७ ॥

शकारः—(स्वगतम्) अधम्मभिरुप बुद्धुत्तोडे पल्लोजभीरू पदे गम्भ-

दाशे । हगो लत्रिअशाले कइश भाआमि बलपुलिशमणुइशे । (प्रकाशम्) अले

गम्भदाशे चडे गच्छ तुयम् । ओवलके परिशिशअ वीशन्ते एअन्ते चिइट । ३

[ अपर्षभीतको इन्द्रशुगानः परलोकभीरुमेव गर्भः। अह राष्ट्रियशाल कम्पादिभेभि

Vasantasenā — Bhāva, I approach { you } for protection.

Viṣa — Bastard, forbear, forbear. Good, Sthāvaraka, bravo !

Even this poor servant in a mi-erable state, indeed wishes [or, cares] for fruit in the other world, [but] not his Master; therefore, how possibly do such { persons like Sakāra } not go to destruction to day, who add up [or, fo-ter] unworthy [deeds, and] abandon worthy { ones } ? ( 26 )

And further,

Fatg follows up weak points [and is] unfair, in that servitude [is] his [lot], and overlordship yours, that this one does not enjoy your prosperity, and that you do not do his bidding ! ( 27 )

Sakāra — ( To himself ) The old yachā [ viz the Viṣa ] { is } afraid of [ incurring ] unholy merit, this slave-by-birth [ is ] afraid of the other world I, the king's brother-in-law, — whom can I be afraid of — { I } an excellent man [ and ] a human being ?

१ अप्येषमेव ।

वरपुरुषमनुष्यः । अरे गर्भदास चेट गच्छ त्वम् । अपत्राके प्रविश्य विभ्रान्त  
६ एतन्ते तिष्ठ । ]

चेटः—जं भट्टके आणवेदि । ( वसन्तसेनामुपहत्य ) अज्जए एत्तिके मे  
विहरे । [ यज्जट्टक आणाययति । ... खार्ये एतावान्मे विभ्रः । ] ( इति निष्क्रान्तः )

१ शकारः—( परिमं वयन् ) चिष्ट वसन्तशेणिए चिष्ट । मालइइशम् ।  
[ तिष्ठ वसन्तसेने तिष्ठ । मारयिष्यामि । ]

विट्टः—आः ममायतो वयापादयिष्यासि । ( इति मले गृह्णाति )

१२ शकारः—( भूमं पतति ) भावे भट्टकं मालेदि । ( इति मोह नाटयति ।  
चेतना लब्ध्वा ) शक्यकालं मए पुट्टे मंशेण अ घिएण अ ।

अज्ज कज्जे शमुप्पण्णे जात्रे मे वैल्लिए कथम् ॥ २८ ॥

( विचिन्त्य ) भोडु । लद्धे मए उवाए । दिण्णा वड्डुसोडेण शिलश्वालणगण्णा ।

३ ता एदं पेक्षिअ वसन्तशेणिअं मालइइशम् । एव्व दाडुः । ( प्रकाशम् ) भावे जं  
सुमं मए भणित्ते तं कथं हग्गे एव्वं वड्डुकेहिं मल्लकप्पमाप्पेहिं कुत्तेहिं जात्रे अकज्जे

कलेमि । एव एदं अट्ठीकलावेडुं मए भणित्त्रम् । [ भावो भट्टकं मारयति । ...

सर्वकाल मया पुष्टो मासेन च घृतेन च ।

६ अथ कार्ये समुत्पन्ने जानो मे वैरिण कथम् ॥

( Aloud ) O slave-by-birth, Ceta Get away you Entering a  
secluded spot, stay in one place, resting

Ceta —As Master commands ( Approaching Vasantasenā )  
Madam, [ only ] thus far my power [ to help you ] . [ Exit

Sakāra —( Girding up his loins ) Stay, Vasantasenā, stay.  
I shall kill [ you ]

Vita —Ah ! Do you [ dare to ] destroy [ her ] in my presence  
[ lit. in front of me ] ? [ Grasps him by the throat

Sakāra —( Falls on the ground ) Bhāva is killing [ me, his ]  
Master . [ Gesticulates faintly, requiring consciousness—81

Nourished by me for all time with meat and with ghee,  
how has [ this Vita ] become my enemy to-day, when work  
[ to be done ] is at hand ? ( 28 )

( Thinking ) All right. A remedy has been found out by me.  
The old jackal has given a sign [ or, warning to Vasantasenā ]  
by the shaking of [ his ] head So, having sent him away, I  
shall kill Vasantasenā [ I shall do ] this now ( Aloud ) Bhāva,



. भवतु । लब्धो मयोपाय । दद्याद्द्वन्द्वशगात्रेण शिशुपालनसत्ता । तदेत येप्य वसन्त  
सेना मारयिष्यामि । एव तावत् । .. भाव यत्त्व मया भणित तत्कथमहमेव बहते  
मत्तकप्रमाणं कुलेर्त्नोऽस्माय वसेमि । एवमेतदङ्गीकारयितु मया भणितम् । ] ५

विद — किं कुलेनोपादिष्टेन शीलमवात्र कारणम् ।

भवन्ति सुतरा स्फीता सुक्षेत्र कण्टकिद्रुमा ॥ २९ ॥

शकार — भावे एता तव अगम्त्री लज्जाऽद्रिण म अङ्गीकरोति । ता गच्छ ।  
धावलअचेडे मए पिडिटदे गदे वि । एसे पलाइअ गच्छदि । ता त गेण्हअ मा  
अच्छदु भावे । { भाव एया तवावतो लज्जते न मामङ्गीकरोति । तद्रच्छ । स्थावररुचेदो  
मया ताहिता गतोऽपि । एय मपलाप्य गच्छति । तस्मात्तं गृहीत्वागच्छतु भाव । }

विद. — ( स्वगतम् )

अस्मत्समक्षं हि यसन्तसेना शीघ्रदीर्यभावात् न भजेत मूर्खम् ।

तस्मात्करोम्येव विधिकमस्या विचिक्तविभ्रमरसो हि काम ॥३०॥

( प्रकाशम् ) एव भवतु । गच्छामि ।

as to what you were spoken to by me that—how shall I, born in  
so very big families of the size of Ma lakas [cups] do a base  
deed?—so that was said [merely] to make [her] accept this  
[ my proposal ]

Vita —

What [is the use] of referring to [or quoting] one's  
family ? [One's] character alone [is] the cause here [that is,  
in matters like this] 'Thorny trees get enormously multi-  
plied in a good [that is fertile] field' ( 29 )

Sakara — Bhava this [Vasantasena] feels bashful before  
you [and so] does not accept me So go Sthavaraka Ceta  
beaten by me is already gone Here he is going at a running  
pace So let Bhava come back taking [or catching] him

Vita — ( To himself )

In our presence indeed, would not Vasantasena accept  
[this] fool owing to [her] proud nature Therefore, here  
shall I arrange for seclusion [or privacy] for her for,  
love possesses relish due to confidence [engendered] in  
privacy ( 30 )

( Aloud ) So be it. I shall go

वसन्तसेना—(पान्ते गृहीत्वा) ण भणामि शरणागदमिह । [ ननु  
३ भणामि शरणपतासिम् । ]

विट्—वसन्तसन न भेतव्य न भेतव्यम् । काण्ठीमात वसन्तसेना तव  
हस्ते न्यास ।

६ शकार—एवम् । मम हस्ते एसा षाशण चिद्भु । [ एवम् । मम हस्त  
एवा चाभेन तिष्ठतु । ]

विट्—सत्यम् ।

९ शकार—शब्दम् । [ सत्यम् । ]

विट्—( किञ्चित्वा ) अथवा मयि गते वृशसो हन्यादनाम् । तदपवा  
रितशरीरं पश्यामि तावदस्य चिकीर्षितम् । ( इत्येकान्ते स्थित )

१२ शकार—भादु । मालइशय । अथवा कवडकावटिक एसा वम्हणे  
बुद्धसोडे कदाचि ओवा लिदशाले गडेभ शिभाले भवेभ हुलभुलि कलेदि । ता  
एदइश वञ्चनाणिमित्त एव दाव कलइशय । ( कुमुदाश्चय कुर्वन्नामान मण्डयाने )

१५ वाशू वाश वसन्तसेनि ए एहि । [ भवतु । मारयिष्यामि । अथवा कपटकापटिकं  
एव नाहणो वञ्चुगाल कन्मचिदपमारितशरीरो गत्या शृगाला भूत्वा कपट करोति ।  
तदेतस्य वञ्चनानि मत्तमेव ताव रुषिष्यामि । बाले बाले वसन्तसेने एहि । ]

Vasantasena—( Holding th- hem of his garment ) Indeed  
[ or I say ] I approach [ you ] for protection.

Vita —Vasantasena fear not fear not Bastard Vasantasena [ is ] a deposit in your hands

Sakara —Right ! Let Vasantasena remain in my hands as a deposit [ also for destruction ]

Vita —Truly ?

Sakara —Truly

Vita —( Going a little distance ) Or when I am gone this  
cruel fellow might kill her So with [ my ] body concealed I  
shall just see what he desires to do [ Standing in a corner

Sakara —Right ! I shall kill [ her ] Or this exceedingly  
roguish Brāhman, [ this ] old jackal [ although ] going,  
perhaps with his body concealed and acting like [ lit becoming ]  
a jackal might play false [ with me ] So for the sake of  
deceiving him I shall just do this. ( Making a collection of  
flowers decorates himself ) Girl Girl ! Vasantasena come

वित्—अपेकायी सवृत् । हन्त निर्दूतोऽस्मि । गच्छामि । (इतिनिष्कान्त ) १८

शकार —

सुवण्णमभ दामि पिअ वदेमि पडेमि इतिशेष दावेय्यटणेण ।

तथा वि म णेच्छंति सुद्धदन्ति किं शोवअं कट्टमया मणुदशास३१॥

[ सुवर्णक ददामि शिव व तमि पणामि शीषण छेष्टनेन ।

तथापि मा नेच्छसि सुद्धदन्ति किं मेवक कसिपया मणुष्या ॥ ]

घसन्तसेना—को पत्य सदेहो । ( अवनतनुलीं खलचरित ८।२२, ३२ ३

हृत्पा? श्लोकश्च पठति )

खलचरित निरुष्ट जातशोक कथमिह मां परिलोभसे घनेन ।

सुन्दरितचरित विशुद्धदेहं न हि कमल मधुषा परिण्वजन्ति ॥ ३२ ॥

घनेन सोपितव्य पुरुष कुलशीलवान्द्विद्रोऽपि ।

शोभा हि वषट्श्रीया सहस्रजनसमाभय काम ॥ ३३ ॥

अपि अ । सहस्रापाद्वय सेविभ ण पठासपाद्वय अङ्गीकस्मिन् । [ कोऽय सदेहः ।

.. अपि च । सहस्रापाद्वय सेवित्वा न पदासपाद्वयभङ्गीकस्मिन्पि । ]

Vita—Oh, he has [now] become full of passion Oh joy !  
I am happy [or, quite at ease] I shall go {End  
SakŚra—

I offer gold [to you] I speak agreeably I fall [at your feet]  
with [my] head with the turban on Still, why do you not  
wish me, [O] one of white [or, bright] teeth, for [your]  
servant? [Are we] men made of wood? (31)

Vasantasenā—What doubt [is there] here?

[With head hanging down repeats the two verses ' {O} one of  
wicked deeds' etc VIII ३२ ३३

[O] one of wicked deeds, base one, why do you, committing  
sin allure me here with wealth? For, the bees do not  
give up a lotus having [to its credit] nobly done acts [and]  
of pure form (32)

A man possessing a noble birth and character, even though  
poor, should be served with effort Love referring to a  
worthy person [is] indeed the grace [or, grandeur] of  
courtesans (33)

And further having served [or tasted] a mango-tree, I  
shall not take to the Palśa tree

३ शकारः—दाशीए घीए दलिह्चालुदत्तके शहजालपादवे कहे । हगो उण पराशो भणित्ते किञ्चुके वि ण कहे । एत्थं तुम मे गालिं देन्तीं अज्जवि तं ज्वेव चालुदत्तकं शमसेसि । [ दास्यापि ददिञ्चालुदत्तकं सहकारपादयं कृतं । अहं पुनः पराशो भणितः । किञ्चुकाऽपि न कृतः । एव त्वं महा गालो ददत्ययापि तमेव चारदत्तं स्मरसि । ]

वसन्तसेना—हिअअगदो ज्वेव कित्ति ण सुमरीअदि । [ इत्ययं एव १ निमित्तं न स्मरते । ]

शकार —अज्ज वि दे हिअअगद तुम च शम ज्वेव मांहेमि । ता दलिह्-  
ह्वात्यवाहअमणुइइकापुकिणि चिइट्ट चिइट्ट । [ अयापि ते हृदयगतं त्वा च सममेव  
१२ मोदयामि । तद्वदित्ताथंवाहंमनुष्यमापुकिणि तिष्ठ तिष्ठ । ]

वसन्तसेना—भण भण पुणो वि भण सलाहणिआइ एदाई अस्सराइ ।  
[ भग भण पुनरापि भण श्लाघनीयान्येनान्यक्षराणि । ]

१५ शकार —परिनाअडु दाशीए पुत्त दलिह्चालुदत्तके तुमम् । [ परिगयता  
दास्या पुनो ददिञ्चालुदत्तस्त्वाम् । ]

वसन्तसेना—परित्ताअदि जइमि म पेक्खदि । [ परिगयते यदि मा प्रेक्षते । ]

Śakāra —Daughter of a whore, [ by you ] the penniless Cāru-  
datta was made [ that is, designated as ] a mango tree, I, on the  
other hand, was dubbed [ lit spoken of as ] the Palāsa, not made  
even the Kimsuka ? You thus showering abuses upon me, are  
still remembering that same Cārudatta !

Vasantasenā —Occupying [ my ] heart itself, how could  
he not be remembered ?

Śakāra —I shall crush him occupying still your heart, and  
you too both together So, [ O you ] enamoured of the penniless  
merchant-man, stay, stay

Vasantasenā —Say, say, once again, say these commenda-  
tory words [ lit letters ] !

Śakāra —Let the son of a whore, penniless Cārudatta pro-  
tect you [ now ] !

Vasantasenā —He would protect [ me ] if he would see me.

शकार—

किं नो शक्ते वालिपुत्रे महिन्दे लम्भापुत्रे कालणेमी शुबन्धु ।  
लुद्धे लाआ द्रोणपुत्रे जडाऊ चाणके वा धुन्धुमाले तिशङ्कु ॥३४॥

अथवा एदं नि द ण लक्सन्ति ।

चाणकेण जथा शीदा मालिङ्गा मालदे जुए ।

एदं दे मोहइइशामि जडाऊ विअ दोटादिम् ॥ ३५ ॥

[ किं न शक्ते वालिपुत्रे महिन्द्रे लम्भापुत्रे कालणेमि शुबन्धु ।

रुद्रो राजा द्रोणपुत्रे जटायुभणक्यो वा धुन्धुमारसिशङ्कु ॥

अथवा एतेऽपि त्वा न रक्षन्ति ।

चाणक्येन यथा सीता मारिता भारते युगे ।

एव त्वा मोहयिष्यामि जटायुरिव द्रापदीम् ॥ ] ( इति ताडयितुमुद्यत )

वसन्तसेना—हा असे कहिं सि । हा अज्जचारुदत्त एसो जणो अस ६  
युग्गमणारघो जेव विवज्जादि । ता उद्ध अहन्ददस्सम् । अवग वसन्तसेणा उद्ध  
अहन्ददि सि लज्जणीअ यत्तु एदम् । णमो अज्जचारुदत्तस्सम् । [ हा मात कुयासि ।  
आर्यचारुदत्त एव ननोऽमपूर्वमनोरथ एव विषयते । तद्दुर्घमामन्दयिष्यामि । ५  
अथवा वसन्तसेनोर्ध्वमाक्रन्दतीति लज्जनीय स्वत्वेत् । नम आर्यचारुदत्ताय । ]

शकारः—अज्जवि गढभदासी तइइ जेव पावस्स णामं गेणहदि । ( इति  
कण्ठे पीडयन् ) शुमल गम्भइशिश शुमर । [ अथापि गर्भदासी तस्यैव पापस्य नाम १०  
गृह्णाति । .. स्मर गर्भदासे स्मर । ]

Sakāra —

[ Is ] he, Sakra, [ or ] Vāli's son Mahendra, [ or ] Rambhā's  
son Kālanam, [ or ] Subandhu, [ or ] King Rudra, [ or ]  
Drona's son Jatāyu, [ or ] Cānakya [ or ] Dhundhumara, or  
Trissaku ? ( 34 )

Or, even these cannot protect you !

As by Canakya was killed Sitā in the Bhārata age, [ even ]  
so shall I crush you down, like Jatāyu, Draupad ! ( 35 )

[ Becomes ready to strike

Vasantasenā — Alas ! Mother, where are you ? Alas ! Noble  
Carudatta, this person is perishing, even with [ her ] desires not  
fulfilled ? Then, I shall shout out loudly ! Or, that Vasantasenā  
should be crying out loudly, — this [ is ] indeed fit to be ashamed  
of. A bow to the noble Carudatta !

Śakāra :—Even now, the slave-by-birth is calling out [ lit  
taking ] the name of that same sinful fellow ! ( Pressing her  
throat ) Remember, slave-by-birth, remember

वसन्तसेना—णमो अञ्जचारुदत्तस्य । [ नम आर्यचारुदत्तस्य । ]

१५ शंकारः—मम मन्मदाक्षि मल । [ श्रियतां गर्भदाक्षि श्रियताम् । ] ( नाट्येन  
कण्ठं निर्पीडयन्मारयति ) ( वसन्तसेना मूर्च्छिता निश्चेष्टा पतति )

शंकारः—( सवर्षम् )

एवं दोशकलण्डिअं अविणअदशावाशमूदं खलं  
लत्तं तदशा किलागददशा लमणे कालामदं आअदम् ।  
किं एदो शसुदाहलामि णिअं अं ब्राह्मण शूलत्तणं  
णीशाशो वि मलेइ अम्ब शुमला शीवा जघा मालदे ॥ ३६  
इच्छन्तं मम णेच्छति च्चि मणिआ लोणेण मे मालिदा  
शुण्णे पुष्पकलण्डके च्चि शहंगा पशिणं उत्ताशिदा ।  
शैवायच्चिइ भाइके मम पिदा मादेव शा सोप्पदी  
जे शे पेक्खवि जेविशं घवशिदं पुत्ताह शूलत्तणम् ॥ ३७ ॥ १०

भोडु । संपदं बुद्धुखोडे आगमिइशदि च्चि । ता ओशलिअ च्चिइशामि ।

Vasantasena —A bow to the noble Carudatta.

Śākāra :—Die, slave-by-birth, die [ Gesticulating strangling her, strikes her down, Vasantasenā, fainting, falls down motionless

Śākara —( With joy )

[ I have killed ] her, a casket of evil things, the abode of immodesty, wicked, who, deeply attached [ to Carudatta ] had come to sport with him who is in a wretched state (*agala*), but who met [ instead ] death. But, why should I here proclaim [ in so many words ] the bravery of my own arms? Here [ she ] is dead, poor woman (*ambā*), well and truly dead, to [ the extent of ] even losing all breath, as Sitā, in the Bhārata. —( 36 )

Because she would not long for [ or, accept ] me longing [ for her ], the courtesan was killed by me 'in anger'; finding ( us ) that there was the deserted Puspakarandaka, she who was very much frightened [ was killed by me ] suddenly by the noose [ of my arms ] My brother, father and mother like that Draupadi, have been deprived of enjoyment in that they have not seen such an attempt, an act of bravery of [ their ] son ! —( 37 )

Well. Now the old jackal would be coming. So, moving away [ from here ] I shall stay on. [ Does accordingly

[ पता दोषकरण्डिकामिनियस्यावासभूता स्वर्गं

रक्ता तस्य किलगतस्य रक्षणे कालगतमागतम् ।

किमेव समुदाह्वामि निजक वद्धो शूत्र

निश्वासापि प्रियनऽस्वा सुमता सीता यथा भारते ॥

इच्छन्त मा नच्छतीति गणिका रापेण मया मारिता

शूये पुण्यकरण्डक इति तस्मा मारोनेत्रासिना ।

सरावद्धितो भ्राता मम पित्र भानव मा औपरी

योऽसौ पश्यति नदृश व्यसित पुनस्य शूत्रम् ॥

भवतु । एतत् वृद्धस्यैव ज्ञानमिच्छतां नितोऽपस्य तिष्ठामि । ] ( तथा करोति )

( प्रविश्य च्छेन सह ) चिट् — अनुनीता मया स्यावरकश्चेत् । तथात्र

त्काणेलीमातर पश्यामि । ( पतिम्याप्लाव्य च ) अये मार्ग एव पादपा निप १२

तित । अनेन च पतता स्त्री व्यापादिता । भो पाप किमिदमकार्यमनुष्ठित

त्वया । तत्रापि पापिन पतनात्स्त्रीवधदर्शनेनार्थीव पातिता वयम् । अनिमित्त

मेतत् । यत्सत्य वसन्तसेना प्रति शङ्कित मे मन । सर्वथा देवता स्वस्ति करि १५

व्यन्ति । ( शशरूपसूत्र्य ) काणेलीमात एव मयानुर्नत स्थावरकश्चेत् ।

शकार — भावे शाअद् दे । पुत्रका थावलका चेडा तवगवि शाअद्म ।

[ भाव स्नाग्न ते । पुनक स्यावरक चेट तत्रापि सुप्रतम् । ] १८

चट् — अथ इ [ अथ किम् । ]

( Enter ng with Ceta ) Vira — Sthavaraka Ceta has been reconciled by me So I shall just see the bastard. ( Walking about and behold ng ) Oh [ here ] is a tree fallen down right in the way and a woman has been killed by it falling down ! O vile wretch [ or sinful one ] what a base deed thus committed by you ? At the sight of the murder of a woman far more than the fall of you too a vile wretch have we been made extremely down hearted . This [ is ] a bad omen to speak the truth my mind [ has become ] apprehensive [ or alarmed ] about [ the safety of ] Vasantasena [ I hope ] the deities would bring about welfare in all ways [ Approaching Sakara ) Bastard ! Thus have I reconciled Sthavaraka Ceta

Sakara — Bhava welcome to you Dear son Sthavaraka Ceta welcome to you also

Ceta — Yes [ or all right ]

- विट् — मदीय न्यासमुपनय ।  
 २१ शकार — कीदिशे णाशे । [ कीदृशो न्यास । ]  
 विट् — वसन्तसेना ।  
 शकार — गडा । [ गता । ]  
 २२ विट् — क ।  
 शकारः — भावइश जेव पिइट्ठो । [ भावस्येव पृष्ठत\* । ]  
 विट् — ( सवितर्म्म ) न गता खलु सा तथा दिशा ।  
 २३ शकार — तुम कद्दमाए दिशाए गडे । [ त्व कतमया णिशा मत । ]  
 विट् — पूर्वया दिशा ।  
 शकार — शा वि दग्धिस्सणाए गडा । [ सापि दक्षिणया मता । ]  
 ३० विट् — अह दक्षिणया ।  
 शकार — शा वि उत्तमाए । [ साप्युत्तरया । ]  
 विट् — अत्याकुल कथयस्सि । न बुध्यति मेऽन्तरात्मा । तत्कथय सत्थम् ।  
 ३१ शकार — शगामि भावइश शीश अत्तण्णकेल्लेकेहिं पादेहि । ता शंठवेहि  
 हिअम्म । एशा मए मालिङ्का । [ शपे भावस्य शीर्षमा नीयान्मया पादभ्याम् । ततः  
 सस्थापय हृदयम् । एषा मया मारिता । ]

Vita — Bring my deposit

Sakāra — What kind of deposit ?

Vita — Vasantasena

Śakāra — [ She is ] gone

Vita — Where ?

Śakāra — Just close after [ you ] Bhāva

Vita — ( *Thoughtfully* ) Surely she did not go in that direction !

Śakāra — In which direction did you go ?

Vita — In the eastern direction

Śakāra — She again went to the south

Vita — I [ went ] to the south

Sakāra — She again went to the north

Vita — You are stating very confusedly. My mind [ lit inner self ] is not satisfied [ that is, is apprehensive ] . So, tell the truth

Śakāra — I swear by Bhāva's head and by [ my ] own feet. So, compose [ your ] heart : Here has [ she ] been killed by me



विट्ट — ( सविद्याम् ) सत्य त्वया व्यापादिता ।

३६

शकार — जह मम वचने न पत्तिआमशि ता पेदस्य यदम ल इन्द्रशाल-  
शठाणह शून्तणम् । [ यदि मम वचने न प्रयवसे तत्पश्य मयम राष्ट्रियदयात्  
सस्थानस्य शूरत्वम् । ] ( इति दर्शयति ) ३९

विट्ट — हा हताऽस्मि मन्त्रभाग्य । ( इनि मूर्छित पतति )

शकार — ही ही । उवन्दे भाव । [ ही ही । उपरतो भाव । ]

खेट — शमइशशु शमइशशु भावे । अविचारिअ एवहण थाणन्तेण ४२  
ज्जेव मए पडम मारिइ । [ समाश्वसितु समाश्वसितु भाव । अविचारित मकरण  
मानयतैव मया प्रथम मारिता । ]

विट्ट — ( समाश्वस्य सकरुणम् ) हा वसन्तसेन

४५

व्याधिपयोवकगहिनी विगलिता याता रादेश रति

हा हालकृतभूपणे सुचन्दने क्रीडारसोद्भासिनि ।

हा सौजन्यगदि प्रदासपुलिने हा माइशामाश्रये

हा हा नश्यति मन्मथस्य विपुषि सोभाश्रयण्यकार ॥ ३८ ॥

( मालम् ) कष्ट भे उष्टम् ।

॥ It — ( With dejection ) Has [she] been really killed by you ?

Sakara — If you do not trust my words see then the  
excellent [ or first ] [ act of ] bravery of the king's brother in law  
Samsthana

॥ It — Ha I am undone luckless [ that I am ] !

[ Falls down in a faint

Sakara — Ha Ha ! Bhava is dead

Ceta — Be composed Bhava be composed She was [ really ]  
killed by me first in just bringing the car here thoughtlessly

॥ It — ( Requiring consciousness patheticall ) Alas Vasantasena  
The river of courtesy has dwindled away Rati has gone  
[ back ] to her original country Alas Alas [ You ] the  
ornament of ornaments [ you ] possessing a charming face,  
[ you ] shining with [ your ] attachment to sport Alas [ O ]  
river of noble nature with laughter for sandy regions Alas !  
[ You ] the resort of [ people ] like me Alas Alas The  
store-house of charm the market of love has disappeared ( 38 )

( With tears ) Alas Oh ! Alas

किं नु माम् भवेत्कार्यमिदं येन त्वया कृतम् ।

अपापा पापकल्पेन नगरश्रीमिपातिता ॥ ३९ ॥

(स्गतम्) अये कदाचिदय पापे इदमकार्यं मयि सक्रामयेत् । भवतु । इतो गच्छामि । ( इति परित्रामति ) ( शकार उपगम्य धारयति )

घिट्ट—पाप मा मां स्राक्षीः । अल त्वया । गच्छाम्यहम् ।

३ शकार—अले वसन्तशोणिअं शभं उजेव मालिअ मं द्रुशिअ कहिं पलाअशि । शपद ईदिशे हगो अणाधे पाउदे । [ अरे वसन्ततेनां स्वयमेव मारयित्वा मा दूषयित्वा कुत्र पलायसे । सायतनीशोऽहमनाथ प्राप्त । ]

घिट्ट.—अपच्वस्तोऽसि ।

गकार—

अथं शदं देमि शुवण्णअं दे कहावणं देमि शवोडिअं दे ।

एशे बुशद्धाण पलक्कमे मे शामाण्णए भोदु मणुइशाआणम् ॥ ४० ॥

[ अर्थं शत ददामि सुवर्णक ते कार्पाण द्यामि सवोडिक ते ।

एष वैपस्थान पराक्रमो मे सामान्यको भवतु मनुष्यकणाम् ॥ ]

घिट्ट—धिक तवैवास्तु ।

3 What possibly could be the motive for which this was done by you ! The sinless city-Deity has been smashed down by [ you ] who are almost Sin [ in a bodily form ] ( 39 )

( To himself ) Ah ! Perhaps this sinful wretch might above this base deed on to me Well, I shall go [ away ] from here

[ Walks about, Sakara going near holds him

Vita —Sinful wretch ! No, touch [ me ] not [ I have had ] enough of you I am going

Sakāra —Oh, having yourself killed Vasantasenā, where are you running, throwing the guilt on [ or, accusing ] me ? Now thus have I been made helpless [ or, without any protector ] ?

Vita —Damn you !

Sakāra —

I shall give you wealth—a hundred gold coins, I shall give Karsapanas also Vodikas. Let this heroism of mine the abode of crime, be common to all persons ! ( 40 )

Vita —Fie let [ it ] be yours alone !

चेष्टः—शान्त पावम् । [ शान्त पापम् । ] (शकारो हसति)

विट्—अप्रीतिर्भवतु विमुच्यतां हि हासो  
धिक्प्रीतिं परिभवकारिकामनार्याम् ।  
मा भूच्च त्वयि मम संगतं कदाचि-  
दाच्छिद्रं धनुरिव निर्गुणं त्यजामि ॥ ४२ ॥

शकारः—भावे पशीद् पशीद् । एहि । णळिणीए पडिशिअ कळिण्ह ।

[ भाव प्रसीद प्रसीद । एहि । नलिन्या प्रविश्य क्रीडाव । ]

विट्—अपतितमपि तावत्सेवमानं भवन्तं  
पतितमिव जनोऽयं मन्यते मामनार्यम् ।  
कथमहमनुयाया त्वां हतस्त्रीकमेनं  
पुनरपि नगरस्त्रीशाङ्कितार्घाक्षिद्रम् ॥ ४२ ॥

(सकठणम्) वसन्तसेने

अन्यस्यामपि जातौ मा वेश्या भूस्त्वं हि सुन्दरि ।

चारिद्वयगुणसंपन्ने जायेथा विमले कुले ॥ ४३ ॥

Ceta —God forbid !

[Sakara laughs

Vita —

Let there be absence of delight [ or, repentance ], leave off indeed the laughter. Tie upon [ your ] love [ or, friendship ] which brings on disgrace and [ which is ] ignoble ! Let there be again never my contact with you ! [ Here ] I abandon you without any virtues, like a broken bow without the string !

( 41 )

Śakara —Bhāva, be pleased, be pleased. Come, let us sport on, entering into the lotus pond

Vita —

People here consider me, although not fallen [ or, degraded ], as one degraded [ and ] dishonorable, while serving you. How can I be following you who have thus killed a woman, [ and ] who would be seen even again by the city-women with eyes half closed through apprehension ?

( 42 )

( Pathetically ) Vasantasena,

May you, [ O ] beautiful one, not be [ born ] as a courtesan ever again in the next birth ! May you, [ O ] one endowed with noble character and virtues, be born in a pure family !

( 43 )

शकारः—ममकेलके पुष्पकलण्डकजिष्णुज्जाणे वसन्तशीणिभ मालिभ  
कहि पलाआशि । एहि । मम आवुचइश अग्गइो ववहाळं देहिं । [ मरीये पुष्प-  
१ करण्डकजीर्णोद्याने वसन्तसेना मारयित्वा कुत्र पलायसे । एहि । मम आवुत्तराधायते  
व्यवहार देहि । ] (इति धायति)

विटः—आ. तिष्ठ जात्म । ( इति खड्गमाकर्षति )

शकारः—( मभयमपमृत्य ) किं ले भीदेशि । ता गच्छ । [ किं ? भीतोऽसि ।  
तत्रच्छ । ]

विटः—( स्वगतम् ) न युक्तमवस्थातुम् । भवतु । यत्रार्थशर्विलकचन्दनक-  
१ प्रभृतयः सन्ति तत्र गच्छामि । ( इति निष्क्रान्तः )

शकारः—गिषयं गच्छ । अले यावलका पुस्तका कीलिशे मए कडे ।

[ निधन गच्छ । अरे स्थावरक पुत्रक कोट्टुश मया कृतम् । ]

चेटः—भट्टके महन्ते अकज्जे कडे । [ भट्टक महदभयं कृतम् । ]

शकारः—अले चेडे किं भणाशि अकज्जे कडेत्ति । भोडु । एइं दाव ।

( नामाभरणान्यवतार्य ) गेणह एदं अलंकारमम् । मए दाव दिण्णे । जेनिके वेले

१५ अलंकारेमि तेत्तिक वेल मम । अण्णं तव । [ अरे चेट किं भणस्यकार्यं कृतमिति ।  
भवतु । एव तावत् । ..शहाणेनमलकारम् । मया तावदत्तम् । यावत्यां वेलायानलरुोभि  
तावतीं वेला मम । अन्वां तत्र । ]

Sākāra —Where are you running away, having killed  
Vasantaśeṇā in my old garden Puspakarandaka ? Come, stand  
the trial in the court before my brother-in law [ Holds him

Vita —Ah Stay, [you] rogue ! [ Draws his sword

Sākāra —( Moving off in fear ) What, oh ! You are afraid  
[of me] ! So, go

Vita —( To himself ) It [is] not advisable [or, proper] to  
stay on Well, I shall go where are the noble Sarvilaka,  
Candanaka and others [ Exit

Sākāra —Go to destruction [or, hell] ! O Sthāvaraka,  
dear son ! What sort of [deed] have I done ?

Ceta —Master, a most ignoble deed has been done  
[by you] !

Sākāra —O Ceta ! What do you say—A most ignoble deed  
has been done ? All right [I shall do] thus now ( Taking off  
his body various ornaments ) Take these ornaments I just give  
[them to you] During the time I shall be decorating [myself],  
for that period [they would be] mine; for other [time], yours

चेत् —मट्टके ज्वर एव सोहन्ति । किं यम एवेहि ।। [ मट्टक एवैते १८  
शोभन्ते । किं मरिती । ]

शकार —ता मच्छ । एदाव याणाइ गोविंभ ममकेलकाए पाशादवाल  
गपदोलिकाए चिष्ट । जाव ह्यमे आअच्छामि । [ तद्रच्छ । एतौ ज्यभौ श्रीत्वा २१  
मणीयाया प्रासादवालयप्रनोक्तिकाया सिद्ध । यथदहममच्छामि । ]

चेत् —अ भउके आपणेदि । [ यद्धदक आसायपति । ] [सति विष्कान्त ]

शकार —अत्तपन्तिाणे भावे यद् अद्दशणम् । चेत् वि पाशादवालगप-२५  
वोलिकाए गिमलपूलिद् कट्टम यावदशम । एउर मन्त रगिसदे भोरि । ता  
मच्छामि । अथवा वेवसावि दाव एदम् । किं एसा मरा आदु पुया वि माउह  
इशम् । ( अवलौक्य ) कप कुमला । भाउ । एदिणा वाशठण्ण पच्छदेमि पम् । २०  
अथवा गाम्पिदि एणे । ता क वि अज्जुल्लेणे पञ्चहिमाणेदि । भाउ । एदिणा  
वादाळीपुञ्जिणेण सुवसपण्णपुडेण पच्छदेमि । ( तथा क्त्वा विचिन्त्य ) नाउ ।  
एव्य दाव । सपद् अविअलण गच्छिअ ववशाल ठिसावेमि जहा अत्थइश काल १०  
णावो मत्थदाहवालुदत्ताकेण ममकेलक पुष्पकलपडक सिग्गुज्जाण येवैशिय  
वसन्तदेमिआ वावादिदे सि ।

Ceta —These look to advantage on [ the person of ] the  
Master himself What [ is the use ] of these to me ?

Sakara —Then go taking these balls away, wait in the  
small top terrace room of my mansion I shall just come

Ceta —As Master commands [ Exit ]

Sakara —Bhava has made himself scarce to save himself  
The Ceta also, I shall keep secured having put [ him ] into  
fatters in the small top terrace room of the mansion In this  
way [ my ] secret would be safe So I shall go Or I shall just  
see her—Is she dead or shall I [ have to ] kill [ her ] once again ?  
( *Bel a ling* ) What [ she is ] well [ and truly ] dead ! Very well  
I shall cover her up with this [ my ] mat tie Or [ no ] this [ is ]  
marked with [ my ] name So some honourable person or other  
would recognise [ it ] Well I shall cover [ her ] up with these  
dry leaves heaped together by the gust of wind ( *Doing accord-  
ingly thanks g* ) Well [ I shall do ] just this Now, going to the  
law-court I shall lodge a written complaint that Vasantasena  
was killed for the sake of [ her ] money by the merchant Caru-  
datta having made [ her ] enter my Puspakarandata old garden.

चालुस्तविणाश य कलेमि कण्ड णवम् ।

णभलीए विणुद्धाए पशुघातं च दालुगम् ॥ ४४ ॥

भाडु । गच्छामि । ( इति निष्कम्प्य दृष्ट्वा सभयम् ) अत्रिदं माद्रिके । जेण जेण गच्छामि मग्गेण तेण ज्वेव एते दुस्समणके गाहिदकशाओदकं चीवल गेण्हअ आअच्छदि । एते मए णशि च्चिउदिअ वाहिदे किद्वेल कदावि म पेक्सअ एदेण मालिदं सि पआशदइअदि । ता कध गच्छामि । ( अवलोक्य ) भोडु । एद अद्वपदिदं पाआलसणह उल्लुद्धिअ गच्छामि ।

एते ष्हि तुलिदतुलिदे लङ्गाणभलीए गअणे गच्छन्ते ।

भूर्माय पाआले हण्णम शिहले विअ महेन्दे ॥ ४५ ॥

[ आत्मपञ्चाने भावो गतोऽशंनम् । चेदपि प्रासादनालामयनौलिकायां निगडपूगितं कृत्वा स्थापयिष्यामि । एव मन्त्रो रचितो भवति । तद्गच्छामि । अथ वा पद्यामि तावदेनाम् । किमेया मृगा अववा पुनरपि मारयिष्यामि । कथं सुदुत्र । भवतु । एतेन प्राकारेण प्रच्छदयाम्यनाम् । अथवा नाम द्वित एष । तत्कोऽप्यार्यपुत्र्य मत्यभिज्ञा स्यति । भवतु । एतेन वातालीपुत्रिनेन शुष्कपर्णपुत्रेण प्रच्छादयामि । भवतु । एष तावत् । स मन्मधिकरणं गत्वा व्यवहारं स्वयामि यथार्थस्य कारणात्सार्धं शाहक-  
चावत्तकेन मीय पुष्पकाण्डक जीर्णोद्यानं प्रवेश्य वसन्तसेना व्यापारितेति ।

च रुक्मिणादाप करेमि कपटं नवम् ।

नार्या विणुद्धाया पशुघातमिदं दारुणम् ॥

भवतु । गच्छामि । आनं माद्रिके । येन येन गच्छामि मार्गेण तेनेवेष दुस्समणओ गृहानरुपापोदकं चीवरं गृहीत्वागच्छन्ति । एव मया नाम छित्त्वा वाहितं कृतं कदापि मा प्रेक्षयेते मारितेति प्रशसायिष्यामि । तत्कथं गच्छामि । भवतु । एतमर्थं पतितं

I shall arrange a novel fraud for the destruction of Cāra datt, terrible like the slaughter of the victim [cow] in a sacred city (44)

Well I shall go. (*Go g out seeing with fear*) Ah Alas ! By whatever path I go by the very same this wicked monk comes taking [his] garment soaked in red coloured water. He was driven out with [his] nose pier ed through by me (and so he) being inimical [towards me] might perhaps on seeing me give out that [Vasantasena] was killed by me [hit this one] So, how shall I go? (*Behold ng*) All right. Jumping over this half fallen portion of the wall, I shall go

मानासुवहसुहसुव इच्छामि ।

एषोऽस्मि त्वरितत्वरितो लघुानमर्षा ममे वच्छन् ।

सूय्य घातल हनुमच्छिखर इव महेन्द्र ॥ } ( इति लिख्यान्त ) १५

( मरिचियापलक्षिणेण ) सवाहको भिक्षु — यस्मात्तस्मिन् एता मय चरित  
रतये । किं तु वसु साहाय्यं क्षुमत्तचन्द्रशम् । इष बाणता विष्ण्वन्ति । किं तु  
वसु मर्माप । पूर्ण दोषो हेदि । ता कर्हि पञ्चा लेख शुक्लतावदस्म । ( इहा ) १०  
भोदु । इष वादासीए अदे क्षुमत्तवत्तभवप पञ्चावदस्म । ( तथा क्त्वा ) धामो  
बुद्धश । ( इत्युपविशति ) भोदु । चम्भरतताइ उदाहृत मि । ( पञ्चवज्ज जेण  
भालिण एव ह्यादि प्रोक्तं पठति ) यवरा यत्र मम एवण शम्भेण । जाव ११  
ताए वशन्तरोणिभाए बुद्धोवाशिमाए एच्चवज्जल ष क्खेभि जाए दशाण  
क्षुवण्णकाण किंहे ज्जिअवेहि णिकींहे । तदो पण्हुदि ताए काद विष अन्नाणअ  
अवागच्छामि । ( इहा ) किं तु वसु एव गोदले क्षुमदशकादि । अथ १५

Here am I [going] very quickly like Mahendra going  
towards the city of Lanka through the sky, over the earth,  
over the nether regions [and] over the peak of Hanumat ( 45 )  
( Exit )

( Exit him with a toss of his carters )

Samsahaka Bbhiku — I have washed this garment piece  
Should I indeed dry it up on a branch ? Here [or in that case]  
the monkeys might catch [it] away [Should it be] indeed on  
the ground ? [In that case] there would result [its] being spoiled  
by dust Then where shall I dry [it] spreading [it] over ?  
( Sings ) Well I shall spread [it] over here on the mass of dry  
leaves heaped together owing to the gust of wind ( Dany  
accordingly ) A bow to Buddha ( Sits down ) Well I shall recite  
the holy recitation ( Repeat VIII 2 — B ) at night five persons  
were killed etc and before ) Or away [what I have  
nothing to do] with this heaven for me so long I do not return  
the obligation of that Buddha worshippor Vasantasena by whom  
I was redeemed from the [two] gamblers for the sake of ten  
gold coins. Since that time I consider myself to be as though  
bought by her ( Sings ) What [is it] indeed that is rustling up  
inside the leaves ? Or

यादादयेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।

एदे विथिण्णपत्ता मण्णे पत्ता विअ फुलन्ति ॥ ४६ ॥

[ प्रक्षालितमेतन्मया चीवरखण्डम् । किं नु खलु शाखाया शुष्क करिष्यामि ।

इह वानरा विलम्बन्ति । किं नु खलु भूम्याम् । घृलीशोषो भवति । तत्कुत्र प्रसार्य शुष्कं

३ करिष्यामि । ... भवतु । इह ज्ञानालीपुञ्जिने शुष्कपत्रसंचये प्रसारयिष्यामि । ... नमो

बुद्धाय । .. भवतु । धर्माक्षराण्युराहरामि । .. अथनाल ममैतेन स्वर्गेण । यावत्तस्या

४ वसन्तसेनाया बुद्धोपासिकायाः प्रत्युपकारं न करोमि यथा दृश्यात् सुवर्णकानां कृते

५ द्युनकराभ्यां निष्क्रीत तत प्रभृति तथा कीर्तयिष्यात्मानमवगच्छामि । ... किं नु खलु

पणोरे ममुच्छ्रुसिति । अथवा

यातात्पेन तप्तानि चीमतोयेन स्तिमितानि पत्राणि ।

६ एतानि विस्तीर्णं पत्राणि मन्ये पत्राणीव स्फुरन्ति ॥ ]

( वसन्तसेना सशा लब्धा हस्त दर्शयति )

भिक्षु — हा हा शुद्धालंकारभूतिदे इत्यिआहत्थे गिळमदि । कथम् । बुद्धि

१० वि हत्थे । ( बहुविध निर्कर्ण्य ) पञ्चभिआणामि विअ एदे हत्थम् । अथवा किं

विचारेण । शब्द शे जेव हत्थे जेण मे अभर्अं दिण्णम् । भोडु । पेक्सिइशम् ।

( नाट्येनोदाट्यं वृद्धा प्रत्यभिज्ञाय च ) शा जेव बुद्धोवाशिआ । [ हा हा शुद्धाल-

१५ काभूपित स्त्रीहस्तो निष्कामति । कथम् । द्वितीयोऽपि हस्त । प्रत्यभिज्ञानामीवैतं

हस्तम् । अथवा किं विचारेण । सत्य स एव हस्तो येन मेऽभयं दत्तम् । भवतु । पदयामि ।

.. तेव बुद्धोपासिका । ] ( वसन्तसेना पानीयमाकाङ्क्षति )

I think that these leaves scorched up by heat and wind,  
[ being ] moistened by the water from the garment, are throbb-  
ing up like the wings with [ their ] feathers [ or... surface ]  
spread over. (46)

[ Vasantasena, regaining consciousness, puts forth her hand

Bhiksu — Ha ! Oh ! A woman's hand adorned with bright ornaments is coming out ! What ! A second hand too ! ( *Scrutinising in various tones* ) I seem indeed to recognise this hand ! Or, why doubt [ or, discuss any further ] ? Surely, this [ is ] the same hand by which was granted freedom from fear to me ! Well, I shall see [ *Gesticulating uncovering, seeing and recognising* ] [ It is ] the same Buddha worshipper !

[ Vasantasena indicates a desire for water



भिक्षुः—कथम् । उदम मगोदि । दूले च दिग्धिआ । कि दाणिं एत्थ १८  
कलदइसम् । भोदु । एदं चीवलं शे उअलि मालइइसम् । [ कथम् । उदकं याचते ।  
दूरे च शीघ्रिका । क्रियिशीयन कल्पिष्यामि । भवतु । एतच्चीतरमस्या उपरि  
मालयिष्यामि । ] ( तथा करोति ) १९

( वसन्तसेना संज्ञा लम्बोपिठति । भिक्षुः पदान्तेन धीञ्चयति )

वसन्तसेना—अञ्ज को तुमर् । [ आर्ष कल्पम् । ]

भिक्षुः—कि मं ण सुमरेदि बुद्धोवाशिआ इशसुअण्णणिक्कीदम् । [ किं २०  
या न स्मरन् बुद्धोपासिका वसन्तसेनात्किञ्चिन्म् । ]

वसन्तसेना—सुयामि । ॥ उणं जवा मज्जो भयादि । वरं अहं  
उवत्ता उजेव । [ स्मरामि । न पुनर्यथार्थो भवति । एत्थमुपलौष । ] २०

भिक्षुः—बुद्धोवाशिअ कि णोदम् । [ बुद्धोपासिके किं निदम् । ]

वसन्तसेना—( मरिचिदम् ) ज ससिं वेसमाअस्स । [ यत्तद्वत् वेसभानस्य । ]

भिक्षुः—उट्टेइ उट्टेइ बुद्धोवाशिआ एवं पाइवसमीवमादं हयं ओल- ३०  
न्विअ । [ उचितवृत्तित्तु बुद्धोपासिकेता पाऽपमर्षीपञ्जाता अत्रापक्लब्ध्व । ] ( इति  
हता नाभयति ) ( वसन्तसेना कूर्हत्वोपिठति )

Bhikṣu:—What? [She] asks for water? But the tank  
[is] far off. What shall I do now here? Well, I shall squeeze  
this garment over her. (Does accordingly)

[Vasantasena, regarding consciousness: sits up, Bhikṣu fans  
her with the hem of his cloth]

Vasantasena—Who [are] you?

Bhikṣu—What! Does not the Buddha-worshipper remember  
me redeemed with ten gold coins?

Vasantasena—I remember, but not in the way as the  
noble one say: [It would have been] better if I were just dead  
[and gone].

Bhikṣu—Buddha-worshipper, what indeed [is] this?

Vasantasena—(Despiciously) What [is] in keeping with  
the profession of a courtesan?

Bhikṣu—Let the Buddha worshipper rise up, rise up,  
supporting [herself] with this creeper growing near the tree.  
[Bends down the creeper, Vasantasena holding it, stands up]

- ३३ भिक्षु—एदृश विहाले मम धम्मबहिणिआ चिट्ठदि । तर्हि शमइश-  
 शिदमणा भविअ उवाशिआ मेह गमिइशदि । ता श्रेणं श्रेण गच्छदु बुद्धोवा-  
 शिआ । ( इति परिक्रामति । दृष्ट्वा ) ओशलघ अज्जा ओशलघ । एसा तरुणी  
 ३६ इत्थिआ एसा भिक्खु ति शुद्धे मम एसे धम्मे ।

हृत्पदाजदो मुहशंजदो इन्द्रियशंजदो शे क्खु माणुशे ।

किं कलेदि लाअउले तइसा पललोओ हृत्थे णिच्चले ॥ ४७ ॥

- ३७ [इतिस्मिन्विशते मम धर्मभगिनी तिष्ठति । तत्र समाश्रयमना भूत्वापासिका  
 मेह गमिष्यति । तच्छनै शनैर्गच्छतु बुद्धोपासिका । .. अपसरत । आर्या अपसरत ।

- ३ एसा तरुणी सी एष भिक्षुरिति शुद्धो ममैष धर्म ।

हस्तसयतो मुखसयत इन्द्रियसयत स खलु मनुष्यः ।

किं करोति राजकुल तस्य पालोको हस्ते निधत्तः ॥ ]

- ४ ( इति निष्क्रान्ता सर्वे )

इति यसन्तसेनामोटनो नामाष्टमोऽङ्कः ।

**Bhikṣu** —In this convent stays my sister-in faith. Having composed her mind there, [the Buddha-] worshipper might go home So, let the Buddha worshipper go slowly and slowly. ( Moves about, seeing ) Stand off gentlemen, stand off Here [ is ] a young woman, [ and ] here, a Bhikṣu—[ still ] this [ is ] my correct behaviour

Restrained in hand, restrained in mouth, restrained in sense-organs, that [ is ] indeed a man. What can a court of law do to him ? The other world [ lies ] firm in [ the hollow of his ] hand

( 47 )

[ Exeunt Om es

Here ends the Eighth Act called Vasantasenaṃotana

[ The Crushing of Vasanti-sena ]

## नवमोऽङ्कः

( ततः प्राविशति शोषनकः )

शोषनकः—प्राणसन्निहि अधिअरण्यमोदएहि—अरे सोहणमा ववहार-  
मण्डव गवुअ आसणाईं सज्जीकरेहि ति । ता जाव अधिअरण्यमण्डव सज्जिहुं ।  
गच्छामि । ( परिक्कम्पावलोप्य च ) एद् अधिअरण्यमण्डवम् । एस पविशामि ।  
( शविश्य समारवांसनमापाय ) विविक्त कारिद् मए अधिअरण्यमण्डवम् । विरइशईं  
मए आसणम् । ता जाव अधिअरणिआण उण णिक्कदेमि । ( परिक्कम्पावलोप्य च ) ।  
कथम् एसो रट्टिअससालो दुक्कडुज्जणमण्डवसो इदो एव्व आअच्छदि । ता दिट्ठि-  
एपं परिहरिअ गमिस्सम् । [ आसतोऽस्म्यधिकरणभोजके — अरे शोषनक म्पुहार-  
मण्डव गत्वागानानि सज्जीकुरु इति । तयावदधिकरणमण्डप सज्जितु गच्छामि । ]  
... एषोऽधिकरणमण्डप । एष पविशामि । विविक्त कारितो मयाधिकरणमण्डप ।  
विरचितानि मयासनादि । तयावदधिकराणिग्ना पुनर्विदद्यापि । ... कथम् एष  
राष्ट्रीयदालो दुष्टदुर्जनमनुष्य इव एवावच्छापि । तदुपिपय परिहृत्य गमिष्यामि । ] १९  
( इत्येकान्ते स्थितः )

( ततः पविशन्पुत्रज्जलेष्वप्यपि सकारः )

## ACT IX

( Then enter Sodhanaka )

Sodhanaka — I have been ordered by the Court-dignitaries  
[ as follows ]—' O Sodhanaka, going to the Court hall, get ready  
the seats ' So, I shall be going to the Court hall to arrange  
[ them ] ( *Walking about and beholding* ) This [ is ] the Court hall  
Here I shall enter : ( *Entering, sweeping it and placing the seats* )  
I have made the Court hall [ quite ] clean the seats have been  
arranged by me, so I shall just let the judges know in return  
( *Walking about and beholding* ) What ? Here the king's brother-  
in law, a wicked man, a mean fellow, is coming just here So,  
avoiding the range of [ his ] sight I shall go. [ *Stands in one corner*  
( Then enter Sakara wearing a garious dress )

## शकार—

पहादेहं शलिलजलेहिं पाणिपहिं उज्जाणे उवणकाणणे णिदाणणे ।  
 णालीहिं गह जुयदीहिं शक्तिआहिं गन्धमेव शुविहिदेहिं अद्द केहिं ॥ १ ॥  
 स्वणेण गण्ठी खणजूलके मे खणेण चाला खणकुन्तले वा ।  
 रणेन मुक्के रणे उद्धचूडे चित्ते विचित्ते हेमे लाअशाले ॥ २ ॥

अवि अ । विशगण्ठिगन्धपविद्रेण विअ कीहएण विअ अन्तल मग्गमाणेण  
 पाविद मए महदन्तलम् । ता कइश एद किविणचेद्विट्ठं पाढइइशम् । ( मृत्वा )  
 ३ आ शुमलिद मए । द्दुदिच्चाळुदत्तइश एद किविणचेद्विट्ठं पाढइइशम् । अण  
 च । द्दुदि म्मु मे । तइश शं संभावीजदि । भोदु । अधिअरणमण्डवं गदुअ  
 अगदो धइहाल लिहावइइशम् जग चालुदत्ताकेण वझन्तशेणिआ मोहिअ  
 ६ माहिदा । ता जाव अधिअरणमण्डवं जेव मच्छामि । ( परिवम्यावलोक्य च )  
 एद तं अधिअरणमण्डवम् । एत्थ पविशामि । ( प्रविश्यावलीक्ष्य च ) कथम्  
 आशणाइं दिण्णाइं विद्वन्ति । जाव आअइशन्ति अधिअरणभोदआ द्दव  
 १ एदाइंश दुवचसत्ते मुहुत्तअ उवविशिय पहिवालइइशम् ।

[ छानोऽहं शलिलजले, पानीपर्याय उपसर्कान्ने निवर्णण ।  
 नारिभि सह युवतीभि स्त्रीभिर्गन्धं इव सुविहिर्गन्धने ॥  
 क्षणेन मन्थि क्षणजूलके मे क्षणेन चाला क्षणकुन्तला वा ।  
 क्षणेन मुक्का क्षणमूर्ध्वचूडाभिनौ विचिनोऽह शनद्याल ॥

## Sakara —

I bathed with waters liquids and fluids, seated in a garden,  
 park and grove, with women, young ladies and females—  
 like a Gandharva, with well formed limbs' (1)

[ Hair formed in ] a knot for a moment, a matted form the  
 next moment long hair for another moment, curly hair for  
 another moment loosened up for another moment, made into  
 a crest above for another moment—[ thus ] variegated and  
 picturesque [ am ] I, the king's brother in law ! (2)

And further, a big passage [ or advance, opening ] has been  
 made by me like a worm entering the interior of a poisonous

I have

penniless

Cāradatta And moreover he [ is ] indeed a pauper everything

अति च । विषयप्रियमर्षाविवेकेन कीदृकेनान्तर मार्गमाणेन प्राप्त मया महदन्ताम् ।  
 तन्मध्ये कृपणचेष्टित पातविष्यामि । आ स्मृत् मया । दरिद्रचारुदन्तस्यैव कृपण १५  
 चामिन पातविष्यामि । अथ च । दरिद्र सत्तु स । तस्य सर्वं समुत्पद्यते । भरतु ।  
 अधिकरणमण्डप गत्याप्रतो व्यवहार लेखविष्यामि यथा चारुदन्त वसन्तसेना मोट  
 पित्वा मारिता । तद्यावदधिकरणमण्डपमेव गच्छामि । सोऽधिकरणमण्डप १६  
 अत्र प्रविशामि । कथम् आसन्नानि वृत्तानि तिष्ठन्ति । यावदायच्छ्रुत्वधिकरण  
 भोजन तावदेतस्मिन्दूर्ध्वचत्वरे मुह्यन्मुपविश्य प्रविशत्यविष्यामि । ] ( तथा स्थित )

शोचनक—( अन्यत परिक्रम्य पुरो दृष्ट्वा ) एदे अधिअरणिआ आज ११  
 वृत्तन्ति । ता जाय उवसण्णामि । [ एतेऽस्मिन्धिकरः आयच्छन्ति । तदावदुपस  
 र्णामि । ] ( इत्युपसर्पति )

( तत प्रविशति मेडिकावस्थां परितुतोऽधिकरणिक ) १४

अधिकरणिक—भो मो भ्रेष्टिकायस्यौ ।

भ्रेष्टिकायस्यो—आणवेडु अज्जो । [ आशयपत्तार्य । ]

अधिकरणिक—अतो व्यवहारपराधीनतया दुष्कर सत्तु परचित्तग्रहणम् २०  
 धिकरणिके ।

can be [ regarded as ] possible in law Very well Going to  
 the Court hall I shall [ be the ] first [ to ] lodge a written com-  
 plaint viz. Vasantsena was murdered by Carudatta after strang-  
 ling [ or crushing ] [ her ] So I shall go to the Court-hall itself  
 ( Walling about and bel d ) Here [ is ] that Court hall Here  
 shall I enter [ it ] ( Enters ) and beholding What ! The seats  
 have been put in position Until the Court dignitaries arrive,  
 I shall be waiting sitting down for a while in this quadrangle  
 over grown with Durva grass ( Stays accordingly

Sodhanaka—( Uttereth ailer direction seeing before )

Here are the Court dignitaries coming So I shall approach [ them ]  
 [ Approaches

( Then enter the Judge accompa 1 b ) Srestha Kāyastha and utters )

Judge—Oh you Srestha and Kayastha

Srestha and kayastha—May Your Lordship command

Judge—Oh owing to [ their ] being dependent upon the  
 judicial procedure comprehension of [ what is in ] the minds of  
 others [ is ] indeed difficult to secure, by the judge

छन्न कायमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृत  
 स्वान्दोषान्कथयन्ति नाधिकरणे रामाभभूता स्वयम् ।  
 त पक्षापरपक्षवर्धितबलैर्दोषैर्नृप स्पृश्यते  
 संक्षेपादपवाद एव सुलभो द्रष्टुंणो दूरत ॥ ३ ॥

अपि च

छन्न दापमुदाहरन्ति क्रुपिता न्यायेन दूरीकृता  
 स्वान्दोषान्कथयन्ति नाधिकरणे सन्ताऽपि नष्टा ध्रुवम् +  
 ये पक्षापरपक्षदोषसहिता पापानि संकुर्वते  
 संक्षेपादपवाद एव सुलभो द्रष्टुंणो दूरत ॥ ४ ॥

यत अधिकरणिक सलु

शास्त्रज्ञ कपटानुसारकुशलो यक्तो न च क्रोधन  
 स्तुत्यो मित्रपरस्वकपु चरित इष्टैव दत्तात्तर ।

Men put forth business [in a] garbled [form] and far removed from justice [or fair play] they carried by passion do not of their own accord narrate [the r] own shortcomings. The king is touched [or contaminated] by those faults with [their] strength augmented by one [plaintiff's] side and the other [defendant's] side. In short odium alone is easy to be had by a judge (*drasta*) praise far off! (3)

And further

They getting angry shout out [even] the hidden faults [of others] throwing to the winds [all sense of] justice even good men do not narrate [their] own shortcomings in a court of law [and] undoubtedly go waste [they] who commit sinful deeds being associated with the crimes of one side or the other side. In short odium alone [is] easy to be had by a judge (*drast*) praise far off! (4)

So a judge indeed [has to be]

conversant with the sciences [of law] expert in tracing out fraud [an effective] speaker but not one losing temper equal [or impartial] towards friends enemies and his own [relatives] one giving decision only after investigating [lit seeing all] happenings a protector of the weak a harasser of

श्रीवान्पालयिता सताम्यययिता धर्मो न लोभान्वितो  
 द्वाभवे परतत्त्वद्वन्द्वयो रत्नक्ष कोपापह ॥ ५ ॥

श्रेष्ठिकायस्थो—अजस्र वि जाय गुणे दोषो चि बुद्धि । अह एवम्  
 ता चन्द्रालोप वि अन्यआरो ति बुद्धि । [ जायस्यापि नाम शुणे श्वेप इत्युच्यते ।  
 यद्येवम् तर्ग चन्द्रालोकेऽप्य चकार इत्युच्यते । ]

अधिकरणिक—मद्र शोधनक अधिकरणमण्डपस्य मार्गमदेश्य ।

शाधनक—एह एह अधिअरणभोइओ एहु । [ एवेत्तधिकरणभोजक एतु । ]

शोधनक—इह परिक्रामन्ति

शोधनक—एव अधिअरणमण्डवम् । ता पविसन्तु अधिअरणभोइआ ।  
 [ अयमधिकरणमण्डप । एतद्विशन्तुधिकरणभोजनम् । ] ( एते च गतिशन्ति )

अधिकरणिक—मद्र शोधनक बहिर्निष्कम्य ज्ञायताएक क कार्यापी इति ।

शोधनक—ज अजो आणवेदि । ( इति निष्कम्य ) -ज्जा अधिअर

जिआ भणन्ति—हा को इय कन्जतयो ति । [ गत्य आज्ञापयति । आर्या  
 अधिकारिणः भणन्ति—क क इह ज्ञापार्थो इति । ]

rogues acting according to [ the dictates of ] religion not,  
 falling a prey to greed with [ his ] heart fixed only on [ finding  
 out ] the highest truth by every door ( *durbhāra* ) and remover  
 of the king's anger ( 5 )

Sresthin and kayastha—Could the merits of even Your  
 Lordship be indeed spoken of as faults?—If so then when  
 [ there is ] moon light darkness could be said [ to exist ]

Judge—Good man Sodhanaka direct the way to the Court-  
 hall

Sodhanaka—[ Please ] come come, Your Lordship [ please ]  
 come [ Walk about

Sodhanaka—Here [ is ] the Court hall So may the Court-  
 dignitaries enter [ All of them enter

Judge—Good man Sodhanaka going out find out—who  
 [ are ] the plaintiffs ?

Sodhanaka—As Your Lordship commands ( *G ho na* )  
 Gentlemen the judges ask— Who [ are ] the plaintiffs here ?

शकार —( सत्सर्पम् ) उवतिथि ए अधिअरणि ए । ( सारोप परिक्रम्य ) हगे  
 वलपुलिसे मणुइसे वासुदेवे लक्षितअशाले लाजशाले कज्जत्थी । [ उपस्थिता अधि  
 १५ करणिका । अह वत्पुरुषो मनुष्यो वासुदेवो राष्ट्रियश्याल राजश्याल कार्यार्थी । ]

शोधनक —( ससन्नमम् ) हीमादिके पद्म ज्जेव राष्ट्रिमसालो कज्जत्थी ।  
 भोइ । अज्ज मुहुत्त चिह । दाव अधिअरणिआण णिवेदेमि । ( उपगम्य ) अज्जा  
 १८ एतो वासु राष्ट्रिमसालो कज्जत्थी ववहार उवतिथिइ । [ ह त प्रथममेव राष्ट्रियश्याल  
 कार्यार्थी । भवतु । आर्यं मुहर्तं तिष्ठ । तावदधिअरणिआणा निवेदयामि । आर्या  
 १९ खलु राष्ट्रियश्याल कार्यार्थी व्यवहारानुपस्थित । ]

१ अधिकरणिक —कथम् । प्रथममेव राष्ट्रियश्याल कार्यार्थी । यथा  
 सूर्योदय उपरामो महापुरुषनिपातमेव कथयति । शोधनक व्याकुलेनाथ व्यवहा-  
 रेण भवितव्यम् । भद्रं निष्क्रम्योच्यताम् गच्छ अथ न दृश्यते तव व्यवहार इति ।

२० शोधनक —अ अज्जो आणवेदि । ( इति निष्क्रम्य शकारानुपगम्य ) अज्ज  
 अधिअरणिआ भणन्ति अज्ज गच्छ । ण दीशदि ता ववहारो । [ यत्पर्यं आशाप  
 यति । आर्यं अधिकरणिआ भणन्ति अद्य गच्छ । न दृश्यते तव व्यवहार । ]

Sakara —( *With joy* ) The judges have come ( *Walking about haughtily* ) I an excellent person a human being, Vāsudeva, king's brother in law brother in law of the king [ am ] the plaintiff

Sodhanaka —( *In confusion* ) Alas Just at the very start the king's brother in law the plaintiff ! Well Sir wait for a while while I inform the judges ( *Approaching* ) Gentlemen here is indeed the king's brother in law attending the court [ or lodging a complaint ] [ as ] a plaintiff

Judge —What ! Just at the very start, the king's brother in law the plaintiff ! [ This ] like an eclipse at sun rise foretells nothing short of ( *even* ) the downfall of a great man Sodhanaka, to-day the court programme is pretty crowded [ already ] Good man going out say— [ You may ] go Your suit cannot be heard to-day \*

Sodhanaka —As Your Lordship commands ( *Approaching Salāra* ) Sir the judges say—' Go to day, your suit can not be heard '



शकारः—(सनीषम्) आः किं ष दीशदि मम ववहाले । अइ ष दीशदि २७  
 तदो आवुत्तं त्वागणं पालकं वहिणीवदिं विण्णविअ वहिणि अज्जिकं च विण्ण-  
 विअ एद अण्णिकण्णिकं तूले फालिअ एत्थ अण्णं अधिअत्तण्णिकं ठावइइशम् ।  
 [ आ किं न वृत्तने मय व्यवहार । यदि न वृत्तने तदावुत्तं रामान पालकं भगिनी  
 पतिं विज्ञाप्य भगिनीं भावर च विज्ञाप्यैतमाधिकरणिकं दूरीकृत्या-ग्रन्थमधिकरणिकं  
 स्थापयिष्यामि । ] (इति अन्तुमिच्छति)

शोधनकः—अज्ज राट्ठिअशाळअ मुहुत्तअ सिट्ठु । दाव अधिअत्तण्णिकाणं २८  
 जिद्वेदेमि । (अधिकरणिकमुपमस्य) एसो राट्ठिअशाळो कुविदो भण्णादि । [ आर्षं  
 राष्ट्रियपाल मुहूर्तं तत्र । तत्राधिकरणिकानां निवेद्यामि । एष राष्ट्रियपाल  
 कुपितो भणति । ] (इति तदुक्तं भणति) ३६

अधिकरणिक—सर्वमस्य मूर्तस्य सभाष्यते । सद् उच्यताम्—आगच्छ  
 हृष्यते तत्र व्यवहार ।

शोधनक—(सकारमुपमस्य) अज्ज अधिअत्तण्णिका भणन्ति—आगच्छ । ३९,  
 दीशदि तव ववहारो । ता पालकं अज्जो । [ आर्षं अधिकरणिका भणन्ति—  
 आगच्छ । उच्यते तत्र व्यवहारः । तत्राधिकरणिकं । ]

शकारः—एदम भणन्ति ॥ दीशदि संपद दीशदि ति । ता णाम भीद ४२  
 भीदा अधिअत्तण्णिकाणं । जेजिअ हगे भणिइइ तेषिअं पत्तिआवइइशम् ।  
 भोदु । पविशामि । (मविश्योपसृत्य) शुशुह अम्हाणम् तुम्हाणं पि शुइं देमि ण

Sakara —( *Angry* ) What, my suit would not be heard ?  
 If it is not heard, then informing [my] brother-in-law, sister's  
 husband King Pālaka, [and also] informing [my] sister and  
 mother, dismissing this judge, shall I install another judge  
 here [ in his place ]  
*[ Desires to go away ]*

Sodhanaka —Noble king's brother in law, stay for a while,  
 while I inform the judges (*Approaching the Judge*) Here the king's  
 brother in law in anger says— *[ Repeats what was said by him ]*

Judge —Everything is possible in [the case of] this fool.  
 Good man, say [to him]—'Come, your suit will be heard'

Sodhanaka —( *Approaching Sakara* ) Sir, the judges say—  
 'Come, your suit will be heard.' So, may the noble one enter

Sakara —First they say 'would not be heard,' now, 'would  
 be heard.' So, surely are the judges [or, Court-dignitaries]  
 completely awe-struck Whatever I may be saying, I shall

५५ देमि अ । [ प्रथम भणन्ति न दृश्यते सायत दृश्यत इति । तन्नाम भीतभीता अधि-  
करणभोजका । यद्यदह भणिष्यामि तत्तत्प्रत्याययिष्यामि । भवतु । प्रविशामि । ..  
सुसुखमस्माकम् युष्माकमपि सुख ददामि न ददामि च । ]

५८ अधिकरणिक — (स्वगतम्) अहो स्थिरसस्कारता व्यवहारार्थिन ।  
(प्रकाशम्) उपविश्यताम् ।

५९ शकार — आ अत्तणकेलका शे भूमी । ता जहि मे रोअदि तहि उव-  
विशामि । ( भेषिन मति ) एश उवविशामि । ( शोधनरु मति ) ण एथ उववि-  
शामि । ( इत्यधिकरणिकमस्तके हस्त दत्त्वा ) एश उवविशामि । [ आ आत्मीयता  
सूनि । तयन मय रोचत तनोपविशामि । एष उपविशामि । नन्वमोपविशामि ।  
५७ . एष उपविशामि । ] ( इति भूमानुपविशति )

अधिकरणिक — भवान्कार्यार्थी ।

शकार — अघ इं । [ अघ किम् । ]

५७ अधिकरणिक — तत्कार्यं कथय ।

शकार — कण्णे कज्ज कघइशम् । एवं वट्टके मल्लकम्पमाणाह कुले  
हग्गे जादे । लाअइशुले मम पिदा लाआ तादइश होइ जामादा ।  
लाअशिआले हग्गे ममायि बहिणीवदी लाआ ॥ ६ ॥

make [them] believe in all that Very well, I shall enter,  
( *Entering approaching* ) We are quite all right, as for you too, I  
shall give or not give happiness

Judge — ( *To himself* ) Oh, the firm-mindedness of [this]  
plaintiff ( *Aloud* ) Take a seat

Sakara — Ah! [All] this ground [is my] own So, I shall  
sit down where it pleases me ( *To Sresthin* ) Here I shall sit ( *To*  
*Sodhanaka* ) I say, I shall sit here ( *Placing his hand on the*  
*head of the Judge* ) Here I shall sit [Sits down on the ground]

Judge — [Are] you the plaintiff?

Sakara — Just so

Judge — Then state [your] plaint

Sakāra — I shall tell [my] plaint in [your] ear I have  
been born in so big a family of the measure of a Mallarka

King's father in law [is] my father, the king is [my]  
father's son in law I [am] the king's brother in law,  
[and] my sister's husband too [is] the king ( ० )

{ कण कार्यं कथयिष्यामि । एव बृहति महर्कजमाणस्य कुलेऽऽ जातः ।  
 राजश्वसुरो मम पिता राजा तस्य भवति ज्ञायाता ।  
 राजद्रवलोऽहं भवामि यमिनीपती राजा ॥ }

अधिकरणिक—सर्वं ज्ञायते ।

किं कुलेनोपदिष्टेन शीलमेवाय कारणम् ।

भवन्ति नितरां स्फीता सुश्लेष्म कण्टकिद्रुमा ॥ ७ ॥

तदुच्यता कार्यम् ।

शाकार—एक्य भवामि । अवलद्वाह वि ण अ मे ङि पि कलद्दृशदि ।  
 तयो तेण बहिर्भावदिणा परितुष्टेण मे कीलित्तु लमित्तु सन्नुज्जाणाण पक्के ३  
 पुष्पकल्मषडकजिष्णुज्जाणे दिण्णे । तहि च पेम्भित्तु अण्णदिमह शोशावेडु  
 शोपावेडु पोत्यावेडु लुणावेडु मच्चामि । देवजाण पवत्तामि वा पेम्भामि वा  
 इतिआशलीकं विवदिद्धम् । [ १५ भवामि । अपफट्स्वयि न च मे क्रियि कथिष्यति । ६  
 ततस्तेन भयिनीपतिना परितुष्टेन मे कीलित्तु रलित्तु सन्नुज्जाणाणा प्रस पुष्पकारण्डफणी-  
 र्णापान दचम् । तत्र च पेक्षित्तुमनुत्तिस सुल्लु-कायित्तु सोष्णित्तु पुत्र कारणिनु द्व्व-  
 कातित्तु मच्छामि । देवयोमेन पदयामि न पदयामि वा स्त्रीत्पार विचन्तिम् । ] ९

अधिकरणिक—अयं ज्ञायते का स्त्री विपन्नेति ।

Judge—All [ this ] is [ already ] known [ to us ]

What [ is the use ] of referring to [ or quoting ] one's family ?  
 [ One's ] character alone [ is ] the cause here [ that is in matters  
 like this ] 'Thorny trees get enormously multiplied in a good  
 [ that is, fertile ] field ' (7)

So, state [ your ] plaint

Sakara—I say this—but he [ the king ] would not do any-  
 thing to me even though I had committed a crime—therefore  
 by him, [ my ] sister's husband being quite pleased [ with me ],  
 has been given to me the Puspakarandika old garden, the best  
 of all gardens for playing in [ and ] for preserving [ it ] And  
 there I go, day after day to see [ or, look after it ], to drain [ it ],  
 to cleanse [ it ], to make [ it ] have a luxuriant growth [ and ] to  
 trim [ it ] By a stroke of luck I saw—or rather I did not see—  
 a body of woman fallen down [ or, dead ]

Judge—Now, is it known who [ was ] the woman [ found ]  
 dead ?

- शकार—हो अधिअलणभोइआ किंदिण जाणामि त तादिशि णअ-  
 १२ लमण्डण कञ्जणशदमूसणिअ । केण वि कुपुत्तण अत्थकल्लवत्तइश कान्णादो  
 सुण्ण पप्फकलण्डकजिण्णज्जाण पवशिअ बाहुपाशच्चलकालेण वशन्तइणिआ  
 मालिदा । ण मए [अहा अधिकरणभोजका किमिति न जानमि ता ताइशी  
 १० नगरमण्डन वाअनसतभूषणाम् । केनापि कुपुत्रेणार्थकल्यवत्तस्य कारणाच्चून्ध  
 पुष्पमण्डरुज्जाणोशान प्रवइय बाहुपाशचला इणेण वसतसेना मारिता । न मया ]  
 ( इत्यथ क मरमावृणानि )  
 १० अधिरुणिक —अहो नगररक्षिणा प्रमाद । भो श्रेष्ठिकायस्थो न मपति  
 ह्यत्रह्यारुपद् प्रथममभितिरयताम् ।

कायस्थ —अ अज्जो आणवेदि । ( तथा कृत्वा ) अज्ज लिहिदम् ।  
 २१ [ यथा ज्ञापयति । आय लिखितम् । ]

- शकार—(स्वगतम्) हीम दिके । उत्तलाअन्तेण विअ पाअजापिण्डालकेण  
 अज्ज मए अत्ता एव णिण्णाशिदो । भाट्ट । एव दाव । ( मरादान् ) अहो  
 २० अधिअलणभोइआ ण भणामि मए ज्जेव दिइया । किं कोलाहल करेव ।  
 [ क्षमात्के । उत्तरायमाणेनैव पायसविण्डारणेणैव मया मव निनाशित । भवतु ।  
 एतत्तत् । अतो अधिकरणभोजका ननु भणामि मयैव कृप । किं कालाहल  
 २० कुन्त । ] ( इति पात्रेण लिखित प्रोच्छति )

Sakara —O Court dignitaries! How [indeed] should I  
 not know that [lady] of that [well known] kind the ornament  
 of the city [and] wearing hundreds of gold ornaments? By  
 some wretched fellow [lit son] was Vasant's no killed by a  
 forcible assault by the noose of [his] arms having brought her to  
 the secluded Puṅpakarandaka old garden for the sake of money  
 a bagatelle Not by me—[ With the १ / alf said १० covers १ १ uth

Judge —Oh the carelessness of the city guards O Sresthin  
 and Kāyasths writes down first Not by me as a legal point  
 [for consideration]

Kāyastha —As Your Lordship commands ( Do n accert  
 : (y) Your Lordship I have written [it down]

Sakara —( To h us ll ) Ha Ha! I have to-day verily  
 destroyed myself like a beggar greedy for the [hot] Payasa  
 making [urāre] [haste] [in gulping it down] Well [I shall do]  
 this now (Aloud) O Court dignitaries I say I said She wa  
 just seen by me Why are you making [all this] fuss?

[ ३३ th ] s f x t १ p s out ulat १ २ ३ ४ ५ ६ ७ ८ ९ १० ११ १२

अधिकरणिक—कथं त्वया ज्ञातं यथा सर्वार्थनिमित्तं बाहुपाशेन  
व्यापदिता ।

शंकर—इहो जूणं शूणमूषणं माकहाणाम् गिवाटिअणं गिशुदण्णकेहि ।।  
आहलणट्टणेहिं तत्तमि । [ हरो नूनं शूणं गुणया मोषस्थानया ग्रीवालिकया नि सुवर्णं  
करणरणास्वर्णैरतर्कयामि । ]

श्रेष्ठिकायस्थो—जुज्जादि विष । [ युज्यत इव । ] ३३

शंकर—( स्वयम् ) दि हेअंमा पच्चुज्जीविदुम्हि । अविदं मादिंके ।  
[ दिव्या पच्चुज्जीवितोऽस्मि । अविं मादिंके । ]

श्रेष्ठिकायस्थो—यो क एवा ब्रवहास अचट्टवदि । [ भो कञ्च एव ३४  
शोऽप्यस्त । ]

अधिकरणिक—इह द्विदिवो व्यवहार ।

श्रेष्ठिकायस्थो—हरिषो । [ कीदृश । ] ३५

अधिकरणिक—शानुयानुसारेण अर्थानुसारेण च । यस्तावदायमानसारेण  
स सर्वार्थप्रत्ययिभ्य । यथार्थानुसारेण स चापि द्वारमिककुद्धिनियाद्य ।

श्रेष्ठिकायस्थो—ता वसन्तसणामात्रं अचलम्बदि व्यवहार । [ तद्वसन्त ३६  
सैवानातरमप्यस्तं व्यवहार । ]

Judge—How did you know that she was indeed killed by  
the noose of the arms [ that is by strangulation ] for the sake  
of money ?

Sakara—Oh Surely I could guess [ that ] from [ her ] neck  
quite bare and swollen and the spots for [ wearing ] ornaments  
void of gold [ ornaments ]

Śreṣṭhin and Kayastha—[ It is ] plausible enough

Sakara—( To himself ) Thank God ( शुकुम् ) I have been  
brought back to life ! Ha ! Ha

Śreṣṭhin and Kayastha—Oh whom does the plaint concern ?

Judge—Here [ in law ] indeed a plaint [ is ] of two kinds

Śreṣṭhin and Kayastha—Of what nature ?

Judge—In accordance with the depositions and in accord-  
ance with facts [ The plaint ] which is in accordance with  
depositions that concerns the plaintiffs and the defendants that  
which [ is ] in accordance with facts has to be decided by the  
Judge's wisdom

Śreṣṭhin and Kayastha—So the plaint concerns Vasanta  
and his mother

अधिकरणिक.—एवमिदम् । भद्र शोधनक वसन्तसेनामातरमनुदेजय-

२५ नाह्वय ।

शोधनक—तथा । ( इति निष्कम्य गणिकामात्रा सह प्रविश्य ) एडु एडु अज्जा । [ तथा । .. एत्वेत्वाया । ]

२८ वृद्धा—मद्रा मे दारिआ मित्तपरअ अत्तणो जो वण अणुभविदुम् । एसो उण दीहाऊ भणादि—आअच्छ । अधिअरणिओ सहावेदि । ता मोहपरवसे विअ अत्ताणअं अवगच्छामि । हिअअं मे थरथरेदि । अज्ज आदेसेहि मे अधिअरण-  
५१ मण्डवत्स मग्गम् । [ मना मे दारिका भिउगुहमात्मनो यावनमनुभवितुम् । एय पुनरी-  
२ धायुर्भणति—आअच्छ । अधिकरणिक आह्वयति । तन्मोहपरवशमिवा मानमवगच्छामि । हृदय मे प्रकम्पते । आर्य आदिश महापधिकरणमण्डपस्य मार्गम् । ]

५२ शोधनक—एडु एडु अज्जा । [ एत्वेत्थयां । ] ( उभा परिभामत )  
शोधनक—एदु अधिअरणमण्डवम् । एत्थ पविसदु अज्जा । [ एवोऽधि-  
करणमण्डप । अत्र प्रविशन्व्यायां । ] ( इत्युभौ प्रविशत )

५७ वृद्धा—( उपमृत्य ) सुह तुम्हाण मोडु भावमिस्ताणम् । [ सुत युष्माके भवतु भावमिन्नाणम् । ]

अधिकरणिक—भद्रे स्वागतम् । आस्यताम् ।

६० वृद्धा—तथा । [ तथा । ] ( इत्युपविष्टा )

Judge —It [is] so Goodman, Sodhanaka summon Vasantasena's mother without alarming [ her ]

Sodhanaka —Very well ( Going out, and re entering with the courtesan mother ) Come, come Madam

Vrddhā —My daughter is gone to [ her ] friend's house to enjoy her youth While this long lived one says—' Come, the Judge summons [ you ]' So, I find myself as though subjected to a fainting fit, my heart shakes violently ( pra ) Sir, direct me the way to the Court-hall

Sodhanaka —Come, come, Madam [ Both walk about

Sodhanaka —This [ is ] the Court hall . May Madam enter here [ Both enter into it

Vrddhā —( Approaching ) May there be happiness for you, honourable gentlemen !

Judge —Good lady ! Welcome ! Take a seat

Vrddhā —All right !

[ Sits down

शकार—(आशेषम्) आगदासि बुद्धकुट्टणि आगदासि । [ आगतासि  
बुद्धकुट्टिनि आगतासि । ]

अधिकरणिक—अथ त्वं किञ्च वसन्तमेनाया माता । १ १३

वृद्धा—अथ इ । [ अथ निम् । ]

अधिकरणिक—अथेदानीं वसन्तमेना क्व माता ।

वृद्धा—मित्रघरम् । [ मित्रमृहम् । ] १६

अधिकरणिक—किनामपय तस्या मित्रम् ।

वृद्धा—( नयनम् ) हृद्दी हृद्दी । अदिल्लज्जणीअं सुतु एदम् । ( प्रकाशम् )

जणस्य पुच्छणीओ अज्ज अत्थो ज्ज ठण्ण अधिआणिअस्स । [ हा धिक् हा धिक् । १९  
अतिल्लज्जनीयं सत्तेनत् । जणस्य पृच्छनीयाण्यपर्यं न पुनराविक्रणिकस्य । ]

अधिकरणिक—अल्ल लज्जया । व्यवहारस्मा पुच्छति ।

श्रेष्ठिकायस्वौ—ववहारो पुच्छति । णत्थिं दोसो । कथेहि । [ व्यवहार, ५२  
पृच्छति । नास्ति धेय । कथय । ]

वृद्धा—कथं ववहारो । ज्ज एवम् तां सुणन्तु अज्जमिस्सा । सो वहु  
सत्थवाहरिणअदत्तस्स णत्तिओ साअरदत्तस्स तण्णओ सुवहिदणामहेओ अज्ज- ५५  
वारुद्वो णम् सेट्ठिवसरे पडिवसदि । तर्हिं मे दारिआ जेअवअसुह अणुमवदि ।

Sākṣra —' *Rmhaṅgā* ) You have come ' [ O ] old procuress,  
you have come ?

Judge —Ob [ nṛ ] you indeed Vasantassena's mother ?

Vṛddha —Just so

Judge —And now, where is Vasantassena gone ?

Vṛddha —To the house of [ her ] friend

Judge —What [ is ] the name of her friend ?

Vṛddha —( *To herse(f)* ) Oh fie ! Oh fie ! This [ is ] indeed very  
shameful ( *Aloud* ) This information should be asked for by  
[ an ordinary ] person not by a Judge !

Judge —No need to feel ashamed The legal procedure  
asks you

Srestha and Kayastha —The legal procedure asks [ So ],  
there is no harm Inform [ us ]

Vṛddha —What, legal procedure ? If so, then let the  
honourable gentlemen hear He indeed, the grandson of the  
merchant Vinayadatta the son of Sāgaradatta, by name the

[ कथं व्यवहार । यद्येवम् तत्र शृण्वन्त्वार्यमित्रा । स खलु साधवाहाविनयदत्तस्य नमः  
३८ सागरदत्तस्य तनय सुगृहीतनामयेय आर्यचारुदत्तो नाम श्रेष्ठिचतुरे प्रतिवसति । तत्र  
मे दारिका योवनसुखमनुभवति । ]

शकार — श्रुद् अज्जेहिं । लिङ्गिअन्दु एदे अवसता । चालुदत्तेण सह  
४१ मम विवादे । [ श्रुतमाय । लिख्यन्तामेतान्यक्षराणि । चारुदत्तेन सह मम विवादे । ]

श्रेष्ठिकायस्थो—चारुदत्तो मित्रो नि णत्थि दोसो । [ चारुदत्तो मित्र  
श्रिति नास्ति दोषः । ]

४२ अधिकरणिक — व्यवहारोऽयं चारुदत्तमवलम्बते ।

श्रेष्ठिकायस्थो—एव विअ । [ एवमिव । ]

अधिकरणिक—धनदत्त वसन्तसेनार्यचारुदत्तस्य गृहं गतेति लिख्यता  
४७ व्यवहारस्य प्रथमं पादुः । कथम् । आर्यचारुदत्तोऽप्यस्माभिराह्वययितव्यः ।

अथवा व्यवहारस्यमाह्वयति । भद्रं शोधनकं गच्छ । आर्यचारुदत्तं स्वैरमसमा  
न्तमनुदिग्म सादरमाह्वय प्रस्तावेन—अधिकरणिकस्त्वा द्रष्टुमिच्छति इति ।

५० शोधनक — ज अज्जो आणवेदि । [ इति निष्कान्तः । चारुदत्तेन सह  
प्रविश्य च ) एद एद अज्जो । [ यद्यर्थं आशापयति । एतेत्वार्यः । ]

noble Carudatta whose name is suspiciously invoked resides in the Merchant-square. There my daughter enjoys the pleasures of youth.

Sakara — Did you hear, gentlemen? Let these words be written down. My complaint [is] against Carudatta.

Sresthin and Kayastha — There is no harm in that Carudatta [is her] friend.

Judge — This plaint [now] concerns Carudatta.

Sresthin and Kayastha — [It looks] like that.

Judge — Dhanadatta "Vasantasena went to the house of Carudatta" — write down this as the first part [or starting point] of the investigation. What? Even the noble Carudatta has to be caused to be summoned by us? Or [it is] the legal procedure [that] summons him. Good man Sodhanaka go. Invite the noble Carudatta, gently, without excitement, without alarm [and] with respect with the introductory [words] — 'The Judge desires to see you.'

Sodhanaka — As Your Lordship commands (Enter and entering with Carudatta) Come, come Sir.



चारुदत्त — ( विचिन्त्य )

परिज्ञातस्य मे राज्ञा शीलं च कुलेन च ।  
यत्सत्यमिदं भाह्वानमवस्यामभिज्ञादृते ॥ ८ ॥

( सवितं सगतम् )

ज्ञातो हि किं तु सलु वन्धनविप्रयुक्तो  
मार्गागत प्रवहणेन भयापनीत ।  
चारुदत्तस्य वृत्ते श्रुतिमागतो वा  
वेनात्तमेवमभियुक्त इव प्रशामि ॥ ९ ॥

अथवा किं विचिन्तितः । अतिकरणमण्डपमेव गच्छामि । भद्रं शौचनक प्रवि-  
करणस्य मार्गमादेशय ।

शोधनक — एतु एतु अञ्जो । [ रुक्तेवार्य । ] ( इति परिकामत ) ॥

चारुदत्त — ( ससङ्गम् ) तद्विदमपरम् ।

रुक्तेवार्यं चादाति चायसोऽयमनायभृत्या मुहुराह्वयन्ति ।

सद्यश्च नेत्रं स्फुरति प्रसह्य मयानिभिन्नानि हि खेद्यन्ति ॥ १० ॥

शोधनक — एतु एतु अञ्जो मेर असभन्तम् । [ रुक्तेवार्यं खेत्वेत्प्रान्तरम् । ]

*Cārudatta* — ( *Thinking* )

This summoning of me known to the King in point of character and family bespeaks to tell the truth apprehension owing to my state [ of poverty ] ( 8 )

( *Thoughtful* ) to himself

Could it be indeed that he broken loose from prison and come to the road and carried off by me in [ my ] car has been found out? Or, has been heard of by the King whose eyes are the spies that I am thus proceeding like an accused person? ( 9 )

Or, what [ is the use ] of brooding over [ this ]? I shall go to the Court hall itself Good man Sodhanaka direct the way to the Court

Sodhanaka — Come come, Sir [ Walk about

*Cārudatta* — ( *Apprehensively* ) And what [ is ] this further?

This cry is shouting up in a harsh voice the messengers of the minister are calling [ me ] constantly, and the left eye is throbbing forcibly, [ these ] evil omens indeed cause [ me ] anguish. ( 10 )

Sodhanaka — Come come Sir gently, [ and ] without excitement

चारुदत्त—( पाकिम्याग्रतोऽवलोक्य च )

शुष्कवृक्षस्थितो घ्राह्व आदित्याभिमुखस्तथा ।

मयि चोदयते वामं चक्षुर्धोरमसंशयम् ॥ ११ ॥

( पुनरन्यतोऽवलोक्य ) अये कथमयं सर्पः ।

मयि विनिहितहाष्ट्रेभिर्ज्वनीलाज्जनाम

स्फुरितविततजिह्व शुक्लदंष्ट्राचतुष्का ।

अभिपतति सरोपो जिम्बिताध्मातकुक्षि-

र्भुजगपास्तिरयं मे मार्गमाक्रम्य सुत ॥ १२ ॥

अपि च इदम् ।

स्खलति चरण भ्रूषो न्यस्तं न चार्द्रतमा मही

स्फुरति नयन घामो घाहुर्मुहुश्च विकम्पते ।

शकुनिरपरश्चायं तावद्विराति हि नैकगः

कथयति महाघोरं मृत्युं न चात्र विचारणा ॥ १३ ॥

सर्वथा देवता स्वस्ति करिष्यन्ति ।

*Cārudatta* —( *Walking about and looking in front* )

[ This ] crow resting on a dried up tree and likewise facing the sun, is casting [ his ] left eye at me Undoubtedly [ something ] terrible [ is going to happen ] ( 11 )

( *Again, looking in another direction* ) Ah ! What, here [ is ] a serpent

With his eyes fixed on me, resembling [ in colour ] powdered antimony, with [ his ] lolling tongue stretched forth, possessing a quartette of white fangs rushes on in anger with [ his ] belly swollen and coiled this lord of serpents [ who had been ] lying asleep blocking my path ( 12 )

And further this—

[ My ] foot placed on the ground slips [ or, stumbles ], but the ground [ is ] not very wet [ or, muddy, to cause this stumbling ], [ my left ] eye throbs, [ my ] left arm trembles on repeatedly And this another bird just cries about not once [ that is constantly ]—[ this ] indicates very terrible death ; no doubt about this either ' ( 13 )

[ I hope ] the deities would grant welfare to every way

शोधनका—एतु एतु अज्जो । इमं अधिअरणमण्डव पविस्सतु अज्जो ।  
[ इतिवाच ॥ इममधिकरणमण्डपं प्रावृत्तत्वात् ॥ ]

चारुदत्त—(प्रविश्य जनन्तामहोत्सवं) एते अधिकरणमण्डपस्य परा  
श्री । इह हि

चिन्तासकृन्निभस्रमन्त्रिसालिल इतामिदद्वाकुल  
पर्यन्तस्थितचारुनक्रमकर नागावर्हिस्राप्रयम् ।  
नामायाशकृकङ्कपक्षिनिचित कायस्थसर्पास्पद  
कीर्तिपुण्यतटं च रात्रकरणं हिरण्यं समुद्रायते ॥ १४ ॥

भवत । ( अतिशयिष्ठोपानपदिनीयं कर्त्तव्यम् ) इह इदमपरम् ।

स य मे स्पन्दते चभुर्विराति वायसस्तथा ।

पथ्या सपणं कट्टोऽप्य स्वास्ति चास्मात्सु इवत ॥ [ १५ ॥ ]

तावप्रविशामि ।

( इति अतिशयि )

अधिकरणिक—अपमसौ चारुदत्त य एष

—odhanaka—Come come Sir May the noble one enter  
this Court hall

Carudatta—[ E ११ १ १ १ १ १ ] Oh the superb  
beauty of the Court hall. For here—

The Royal Court of justice owing to the destructive  
agency [ of all animals ] looks like the sea, with water in the  
form of advocates ( *advocates* ) devoted to and plunged in thought,  
crowded with waves and canoes in the form of messengers  
[ or uchers ] with crocodiles and fishes in the form of  
spies stationed within [ us ] precisely the resort of destructive  
creatures in the form of elephants and horses crowded with  
the Kankas birds in the form of the various boats, the abode of  
serpents in the form of Kavas'has [ court-scribes ] and with  
the shore trodden upon by rules of procedure ! ( 14 )

Very well ( E ११ १ १ १ १ १ ) his hand but 9 struck  
through [ 1 ] Also Here [ 1 ] another [ 1 ]

My left eye throbs and likewise the crow cries on this  
path [ was ] blocked by a serpent—May the Gods [ grant ]  
welfare to us ( 15 )

I shall now enter

[ Gos 10 ]

Judge—Here [ 15 ] this Carudatta's He who—

घोणोन्नतं मुखमपाङ्गुविद्यालनेत्रं  
नेतद्वि भोजनमकारणद्रूपणानाम् ।

नामेषु गोषु तुरगेषु तथा नरेषु  
नह्याकृतिः सुसदृशं विजहाति वृत्तम् ॥ १६ ॥

चारुदत्त—भो अधिमृतेभ्यः स्वास्ति । हहो नियुक्ताः अपि कुशलं भवताम् ।

अधिकरणिक—(सप्तमम्) स्वागतमार्यस्य । भद्र शोधनक आर्य-  
स्यासनमुपनय ।

शोधनक—( आसनमुपनीय ) एद् आसनम् । एभ्य उक्त्विसद् अज्जो ।

[ एतदासनम् । अत्रोपविशत्यार्यं । ] ( चाम्दत्त उपविशति )

६ शकार—( सकोपम् ) आगदेशि ले इहियमाषादआ आगदेशि । अहो  
णाए ववहाले अहो धम्मे ववहाले जं एद्राह इहियमाषादकाह आशणे दी-  
अदि । ( सगर्वम् ) भोदु । ण दीअदु । [ आगतोऽग्नि रे स्त्रीषानक आगतोऽग्नि । अहो-  
९ न्याच्यो व्यवहार अहो धर्मो व्यवहारः यथेनस्मै स्त्रीषानकायामन दीयते । .. भवतु ।  
ननु दीयताम् । ]

अधिकरणिक—आर्य चारुदत्त अस्ति भवतोऽस्या आर्याया इहिना  
१२ सह प्रसक्तिं प्रणय. प्रीतिर्वा ।

[ has ] a face with a prominent nose, with eyes extended at the corners, not surely [can] this [be] the receptacle of crimes [attributed to it] without any cause' In [the case of] elephants, bulls, horses and likewise men, an excellent form never bereft of [it. abandons] conduct well in keeping with [it]' (16)

Carudatta—Oh, welfare to the Officers! Halloo! Assessors, does it fare well with you?

Judge—( In confusion ) Welcome to the noble one! Good man! Sodhanaka bring a seat for the noble one.

Sodhanaka—( Bringing a seat ) Here [is] the seat. May the noble one be seated on it. [Carudatta takes his seat]

Sakara—( In rage ) You have come, O woman-killer, you have come! Oh, [how] just the legal procedure! Oh, [how] righteous the legal procedure, that a seat is offered to this woman-killer. ( Proudly ) All right! I say let [it] be given [to him]

Judge—Noble Carudatta, have you any attachment, affection or love for the daughter of this noble lady?

चाण्डाल—कस्या ।

अधिकरणिक—अम्मा । (इति वक्षन्नेतान्तरं दर्शयति )

चाण्डाल—(उत्थाय) पाप अभिवाद्ये ।

१५

वृद्धा—ज्ञाद चिर मे जीव । (स्मरन्) यत्र सो चाण्डालो । सुणि  
भिरस वन्दु दारिद्र्याण्णो ज्ञापयम् । [ जान चिं म जीव । अत्र स चाण्डालः ।  
मुनीक्षितं तत्रु गतिक्य दौघमम् । ]

१८

अधिकरणिक—आर्यं मणिकं तव मित्रम् (चाण्डालं तत्रु नाग्यनि)

शकार—एवञ्जाण्णं मालुदायं वा चालिन्तं अलियं णिगूहिदुम् ।

आथ मालिन्तं अत्यकालेणा दारिणं पूहदिणं त हिमन्टके ॥१७॥

[ एवञ्जाण्णं पीकयं वा चाण्डालीणं मण्डुम् ।

अथ मालिन्तं चालिन्तं चालिन्तं चालिन्तं चालिन्तं चालिन्तं ॥ ]

धोष्टिकायस्थो—अज्जचाण्डालं मण्णदि । एतं एवञ्जाण्णं । वदहारो सुहु एतो । १

[ आर्यचाण्डालं मण । अत्र एवञ्जाण्णं । अत्र एवञ्जाण्णं । ]

चाण्डाल—(कलत्रम्) भो अधिकृता मया कथनीह्य वक्तव्यं यथा  
मणिकं मम मित्रमिति । अथवा यौवनमत्रापराग्यति न चाण्डाल्यम् ।

६-

Carudatta —Who?

Judge —Of this [lady] [Pants cut Vasantasena's mother

Carudatta —(Picking up) Madam I salute [you].

Vrddha —Dear one, live long for me (For herself) This  
[is] that Carudatta's [My] daughter has indeed very well de-  
posited [her] youth

Judge —Sir [is] the courtesan your friend?

[Carudatta's gesticulates bashfulness

Sakara —

In order to conceal [his] false conduct through shame or  
through cowardice having himself killed [her] for the sake  
of money, would indeed the Master [said sarcastically of  
Carudatta's] conceal [it] now but that [would] not [do] (17)

५

Sresthin and Kayastha —Noble Carudatta [Do] speak  
out. No need to feel shame [it] enough of shame [This [is]  
indeed [but] the legal procedure'

Carudatta —(Bashfully) O officers. How can I say such  
a thing viz. A courtesan [is] my friend? O- [it is] youth  
that is the culprit here not [my] character

अधिकरणिकः—व्यवहारः सविघ्नोऽयं त्यज लज्जां हृदि स्थिताम् ।  
ब्रूहि सत्यमलं धैर्यं ह्यलमत्र न शूह्यते ॥ १८ ॥

अलं लज्जाया । व्यवहारस्त्वां पृच्छति ।

चारुदत्तः—जधिकृत केन सह मम व्यवहारः ।

३ शकारः—( सातोपम् ) अले मए शह ववहाले । [ अरे मया सह व्यवहारः । ]

चारुदत्तः—त्वया सह मम व्यवहारः सुदुःसहः ।

५ शकारः—अले इइयआघाद्भा तं तादिशि लज्जाशब्दभूशणिभं वशन्त-  
शेणभं मालिभ शंपदं कवडकावडिके भविअ णिगूहेशि । [ अरे स्त्रीघातक तां  
तावृशीं रत्नशतभूषणा वसन्तसेना मारयित्वा साप्रत कपटकापटिको भूत्वा निगूहसि । ]

चारुदत्तः—असंवद्धः सत्वसि ।

६ अधिकरणिकः—आर्यचारुदत्त अलमनेन । ब्रूहि सत्यम् । अपि गणिका  
तव मित्रम् ।

चारुदत्तः—एवमेव ।

७ अधिकरणिकः—आर्य वसन्तसेना क ।

Judge —

This legal procedure [ is ] full of inconvenient [ or, awkward ]  
positions, give up bashfulness felt in the heart; speak the  
truth, [ have ] firmness of mind competent enough [ to speak  
out the truth ], no quibbling would be accepted here ( 18 )

No need to feel ashamed! [ It is ] the legal procedure  
[ that ] asks you.

Cārudatta —Officer, [ or, Judge ] whom does my suit  
concern [ or, with whom have I to contend legally ] ?

Sākāra —( Arrogantly ) Oh, with me [ your ] suit

Cārudatta —My suit with you [ is ] very difficult to bear  
[ or, sustain ]

Sākāra —O woman killer, having killed that [ well-known ]  
Vasantasenā, of that type [ that is, so lovely ], adorned with  
hundreds of jewels, you are now concealing [ it ], having become  
a fraud par excellence ?

Cārudatta —You are indeed [ getting very ] absurd

Judge —Noble Cārudatta, enough of him. Tell the truth  
[ Is ] the courtesan your friend ?

Cārudatta :—Quite so

Judge —Sir, where [ is ] Vasantasenā ?

चारुदत्तः—गृहं गता ।

श्रेष्ठिकायस्थी—कथं गदा कदा गदा गच्छन्ती वा केन अणुगदा ।

[ कथं गता कदा गदा गच्छन्ती वा केनानुगता । ] १५

चारुदत्तः—( स्वगतम् ) किं प्रच्छन्नं गतेति प्रवीमि ।

श्रेष्ठिकायस्थी—अन्नं कथं हि । [ आर्यं कथय । ]

चारुदत्तः—गृहं गता । किमन्यद्वीमि ।

१६

शाकटः—ममकेटक पुष्पकटण्डकजिष्णुज्जाणं घवेशिभ अथगिमिचं  
बाहुपाशपटक्राण्डेण दातित्वा । अथ स्रपदं वदसि घलं गदे ति । [ मदीयं पुष्प-  
कण्डक-ज्जाणोदानं श्रेष्ठिकार्यनिमित्तं बाहुपाशपटक्राण्डेण नास्ति । अथ साधत वदसि १५  
गृहं गतेति । ]

चारुदत्तः—आः असंबद्धप्रलापिव्

अभ्युक्षितोऽसि सलिलैर्न यत्साहकानां

चापाग्रवक्षसदृशं भृशमन्तराले ।

मिथ्यैतदानमिदं भवतस्तथाहि

हेमन्तपद्ममिव निष्यभतामुपैति ॥ १९ ॥

अधिकराजिक —( जनप्रतिकम् )

Cārudatta :—She went home

Śreṣṭhīn and Kāyasthā —How did she go? When did she go? And by whom was she accompanied as she went?

Cārudatta :—( To himself ) Shall I say that she went in a concealed manner?

Śreṣṭhīn and Kāyasthā —Sir, speak out

Cārudatta —She went home. What else can I say?

Sakāra —Having made [her] enter my Puspakrandāka old garden, you killed [her] for the sake of money, forcibly with the noose of [your] arms [that is, by strangulation] Ob, now you [have the cheek to] say—'She went home'

Cārudatta —Ob, [you] irrelevant talker!

You have not been profusely sprinkled over by the waters from the clouds in the sky, like the ends of the wings of the Cuckoo [bird] This [what you say, is] false Thus, this face of yours is becoming bereft of lustre like a lotus in winter

Judge —( Aside )

( १९ )

तुलनं चाद्विराजस्य समुद्रस्य च तारणम् ।

ग्रहणं चानिलस्येव चारुदत्तस्य दूषणम् ॥ २० ॥

( प्रकाशम् ) आर्यचारुदत्त स्वत्वसौ कथमिदमकार्यं करिष्यति । ( घोषो ( १।१६ ) इत्यादि पठति )

३ शकारः—किं पत्नवादेण ब्रह्महाले दंडादि । [ किं पक्षपातेन व्यवहारो दृश्यते । ]

अधिकरणिक—अपेहि मूर्ख

वेदार्यान्प्राकृतस्त्वं वदसि न च ते जिह्वा निपतिता

मध्याह्ने वीक्षसःसर्कं न तव सहसा दृष्टिर्विचलिता ।

दीताशौ पाणिमन्तः क्षिपसि सं च ते दग्धा भ्रूति नो

चारिष्याञ्चारुदत्तं चलयसि न ते वेहं हरति भू ॥ २१ ॥

आर्यचारुदत्त. कथमकार्यं करिष्यति ।

कृत्वा समुद्रमुत्कोच्यमात्रशेषं

दत्तानि येन हि धनान्यनपेक्षितानि ।

Imputing a crime to Cārudatta [ is ] weighing the Lord of mountains [ Himayals ] or the crossing of the ocean, or the grasping of the wind ! ( 20 )

( Aloud ) He [ is ] indeed the noble Cārudatta How would he do this base deed ? [ *Repeats IX, 16, ' a face with a prominent nose ' etc.*

Śākāra —What, is the investigation being carried with partiality ?

Judge —Get away, fool !

A low-caste fellow, you are talking of [ or, expounding ] the sense of the Vedas, yet your tongue has not fallen off ! You are looking at the sun at mid-day, [ yet ] your eyes have not suddenly moved off [ from their sockets ] ! You are thrusting [ your ] hand in the blazing fire, yet that your [ hand ] has not been burnt off ! You are shaking off Carudatta from [ his noble ] character, [ yet ] the earth is not removing [ that is, swallowing ] your body ! ( 21 )

How could the noble Cārudatta be doing a base deed ?

He, by whom, having made the ocean [ full of jewels ] have only the surging mass of water remaining [ with it ] were indeed given away unthought of riches,—how possibly could the high-souled one, the one treasure of [ all ] auspicious



स श्रेयसा कथमिवैकनिधिर्महात्मा

पाप करिष्यति धनार्थमवेरिजुम् ॥ २३ ॥

वृद्धा—हृदास जो तूझाणि पासीकेद्र सुवर्णमण्डल रक्षि चोरेहिं यव-  
दिद्र चि तस कारणादो चडुसमुद्रसारभुद्र रजणावलिं देदि सौ शशि अथ  
कद्रुवत्तस कारणादो इम अक्रज्ज करोदि । हा जादे एहि मे पुत्ति । [ दतार  
चस्तानी न्यासीकृत सुवर्णमण्ड राजो चौरपहनमिनि तस्य कारणाच्चतुममुद्रसार  
भुवा रत्नावलीं गानि ॥ इतानीवर्षकल्पवनस्य कारणादिदमकार्यं करोति । हा जाते  
एहि मे पुत्ति । ] ( शति चोनि )

अधिकरणिक—आर्थं चाकुरुत किमसौ पदस्या गता उत प्रवहणेनेति ।

शानदत्त—नेतु भय प्रपश्य न गता । तत्र जाने कि पदस्या गता  
उत प्रवहणेनेति ।

( शिविय मार्ग ) वीरक—

पाप्यपहारपरिभयविमाणणावद्भृगुरुअवेरस्त ।

अपुत्तोअन्तस्त इअ कथ पि रसो पमादा मे ॥ २३ ॥

ता जाय अधिपरणमण्डव उरस्यपामि । ( परिष्कन ) मुद्र अज्जमिस्तणम् ।

[ पाप्यपहारपरिभयविमाणणावद्भृगुरुअवेरस्त ।

अनुसोचन इय कथमपि तावि पभवा म ॥

तदाजधिकरणकण्डमुपसर्पामि । हुरपार्थमिभाणाम् । ]

qualities be committing for the sake of money a sin [ or  
crime ] not practiced [ even ] by [ one's ] enemies ( 23 )

Yrddha—Wretch ! He who gave the jewel necklace the  
essents of the four seas on account of the bunch of gold orna-  
ments deposited [ with him ] on that occasion because it was  
carried off by thieves at night—could he do this base deed now  
for the sake of money, a mere bagatelle Alas Dear daughter  
come my daughter [ 11 eyes

Judge—Noble Carudatta did she go on foot or by car ?

Carudatta—I say, she did not move off in my presence  
as I do not know whether she went on foot or by car

( Entering full of rage ) Vrakha—

somehow or other this night turned into dawn for me  
while I was lamenting I who entertained [ feelings of ] bitter  
hatred [ towards Candanaka ] owing to the insult caused by  
the humiliation of being struck by the foot ( 23 )

So I shall get on to the Court-hall ( Going on ) Is it all right  
with you honourable gentlemen ?

अधिकरणिक—अये नगररक्षाधिकृतो वीरकः । वीरक द्विभागमन-  
६ प्रयोजनम् ।

वीरकः—ही बन्धनभेदणसमये अज्जकं अण्णेसन्तो ओवाट्ठिदं पवहण  
वञ्चदि त्ति विआर करन्तो अण्णेसन्तो अरे तुए वि आलोइदे मए वि आलो-  
९ इद्वो त्ति भणन्तो ज्जेव चन्दणमहत्तरएण पादेन ताट्ठिदो ऽस्मि । एदं मुणिअ  
अज्जमिस्सा पमाणम् । [ ही बन्धनभेदनसमये आर्यकमन्वेपयन् अपवारित प्रवहण  
मजतीति विचार कुर्वन्नन्वेपयन् अरे त्वयाप्यालोकितम् मयाप्यालोकितव्यम् इति  
१२ भणन्नेव चन्दनमहत्तरकेण पादेन ताट्ठितोऽस्मि । एतच्छ्रुत्वार्यमिश्रा प्रमाणम् । ]

अधिकरणिकः—भद्र जानीये कस्य तत्प्रवहणमिति ।

वीरकः—इमस्स अज्जचारुदत्तस्स । वसन्तसेणा आरूढा पुष्पकरण्ड-  
१५ कजिण्णुज्जाणं कीलिट्ठं णीअदि त्ति पवहणवाहएण कहिदम् । [ अस्वार्य-  
चारुदत्तस्य । वसन्तसेनारूढा पुष्पकरण्डकजीणापान कीलितु नीयत इति प्रवहण-  
वाहकेन कथितम् । ]

१८ शकारः—पुणो वि शुदं अज्जेहिं । [ पुनरपि श्रुत्वार्यं । ]

Judge —Oh, [ it is ] Viraka, the Police Commissioner !  
Viraka, what [ is ] the purpose of [ your ] arrival ?

Viraka —Ha ! Searching for Āryaka, in the confusion  
caused by [ his ] breaking through the prison, getting suspicious,  
because a closed car was passing, and about to search [ it ], I  
was struck by the foot by Captain Candanaka, while I was just  
only saying ' Oh, although you have inspected [ it ], I too have  
to inspect [ it ] ' Having heard this, the honourable gentlemen  
[ are ] the authority [ to decide what to do ]

Judge —Good man, did you find out whose [ was ] that car ?

Viraka :—Of this noble Cīrudatta. ' Vasantasenā [ is ] occu-  
pying [ the car, and ] is being taken to the Puspakarandaka  
old garden, for sport '—this was the statement made by the  
car-driver

Sakāra :—Did you hear [ it ] once again, gentlemen

अधिकरणिकः—

एष भो निर्मलज्योतीषी राहुणा मस्यते शशी ।

जलं कूलावपातेन प्रसन्नं कलुषायते ॥ २४ ॥

वीरक पद्यादि भवतो न्याये द्रह्याय । य एषोऽधिकरणद्वार्यंशस्तिश्रुति तमेम-  
मास्य गत्वा पुष्पकरपटकोदानम् दृश्यतामस्ति तत्र काचिद्विपत्ता स्त्री न वेति ।

वीरक—न अज्जो माणवेदि । ( इति निष्पान्तः । यविर्य च ) गदो-  
स्ति तदि । दिह च मय इत्थिआकलेवरं सावर्णेहिं विजुम्पन्म । [ यत्तुय आसा-  
पपति । ... गतोऽस्मि तवः ) वृह च मया स्त्रीन्लेवर म्भाषेऽरिजुम्पमानम् । ]

धेष्टिकापत्थी—कथ तए जाणिद इत्थिआकलेवर ति । [ कथ तया ९  
शत स्त्रीकलेवपिति । ]

वीरक—सावसेधेहि केसहत्थपाणिपादेहि उवस्विसद मय । [ सावसेपै  
केसहत्थपाणिपादेत्पर शित मया । ]

अधिकरणिकः—अहो विगबैधन्य लोकव्यवहारस्य ।

Judge—

Here, oh, is being swallowed up by Rahu, the moon with  
pure [or, clear] moon-light, clear [or, transparent] water is  
being rendered maddy by the falling in of the bank (24)

Viraka, we shall look into your case here, afterwards This  
steed here which is stationed at the Court-entrance—mounting  
his same [horse] {and} going to the Puspakarandaka garden,  
see if any woman is lying dead there or not

Viraka—As Your Lordship commands : ( Exit, then enter-  
ing ) I had gone there, and by me was seen the dead body of a  
woman, being devoured by the beasts

Sersthin and Kāyastha :—How did you know that it was  
the dead body of a woman ?

Viraka—I marked that by the long hair, hands, and feet  
with some portions left [still]

Judge—Oh, fie upon the injustice of the happenings in the  
world [or, the difficulty of investigation of peoples' doings] !

यथा यथेदं निपुणं विचार्यते तथा तथा सूकटमेव दृश्यते ।

अहो सुसज्जा व्यवहारनीतयो मतिस्तु गीः षड्गतेव सीदति ॥ २५ ॥

चारुदत्त.—( स्वगतम् )

यथैव पुष्पं प्रथमे विकाशे समेत्य पातुं मधुपाः पतन्ति ।

एवं मनुष्यस्य विपत्तिकाले त्रिदेष्वनर्या बहुलीभवन्ति ॥ २६ ॥

अधिकरणिक — आर्यचारुदत्त सत्यमभिधीयताम् ।

चारुदत्तः—दुष्टमा परगुणमत्सरीं मनुष्यो

रागाग्ध परमिह हन्तुकामनुद्धि ।

किं यो यद्वदति भृपेव जातिदोषा-

सद्माह्यं भवति न तद्विचारणीयम् ॥ २७ ॥

योऽहं ततां कुसुमितामपि पुष्पहेतो-

राकूप्य नैव कुसुमावचयं करोमि ।

सोऽहं कथं भ्रमरपक्षरुर्वा सुदीर्घे

केने प्रगूह्य रुदतीं प्रमदां निहन्मि ॥ २८ ॥

अपि च

The more this [ case ] is looked into carefully, the more does it appear to be nothing but a peril. Oh, the points of legal procedure are well settled down, but [ my ] judgment sinks down [ that is, refuses to believe in the logical conclusion ] like a cow stuck up in mud. ( 25 )

Cārudatta —( To himself )

Even just as the bees, crowding together, fall upon a flower at [ its ] first blooming up to drink [ the honey ], in the same way, in the bad days [ or, times of misery ] of a man, troubles [ or, disasters ] multiply at the weak points ( 26 )

Judge — Noble Cārudatta, [ please ] tell the truth.

Cārudatta —

Whatever a man, evil-minded, envious of the virtues of others, blinded by passion, entertaining thoughts of killing another, says here absolutely ( *etia* ) falsely, through [ his ] naturally evil tendency, — is [ all ] that fit to be accepted [ as true ] ? Should it not be looked into ? ( 27 )

And further,

I, who have never done the collection of flowers, by bending down even a flowering creeper, for the sake of flowers, — how could that I be killing a young weeping woman, grasping [ her ] by [ her ] very long hair having the splendour of the wings of bees ? ( 28 )

शकार—ह्यो अधिजलणभोग्या किं तुम्हे पयसवादेण वनहलं पेवसप  
ज्जण अज्ज वि एते हंदाशचाहुदुत्ते आसुणे घाठीमदि । [ ह्यो अधिकरणभो  
जनाः किं ब्रूय वक्ष्यतेन व्यवहारं कथयत येनावाप्येप हताशचारुदव आसने धर्यते । ]

अधिकरणिकः—भद्र शोधनक एवं क्रियताम् । ( शोधनप्रस्ताप करोति )

चारुदकः—विचार्यताम् । सो अधिकुना, विचार्यताम् । ( श्रुत्यानन्तरं नर्म  
भूयानुपवेशति )

शकारः—( स्नगतम् । सहर्षं नर्तित्वा ) ही अण्णेणं मए कठे पाव मण्णइहा  
मइते निवडिदे । ता जहिं चानुदकाके उवविस्सदि तहिं ह्ये उवविस्सामि ।  
( तथा इत्या ) चानुदका पेवस पेवस मए । ता मण मण मए मालिदे ति । [ ही १  
अनेम मथा वृत्त पापमन्वम्य मसके निपतितम् । तद्यत्र चारुदव उपविशति तथा-  
मुपवेशति । .. चारुदव पश्य पश्य माम् । तत्रण मण मया मारितेति । ]

चारुदकः—भो अधिकुताः । ( दुःखतथा—( १।२५ ) इति पृथक् पठति । १२  
सनि इवात्र स्नगतम् )

मित्रेय भो किमिदमय ममोपघातो

ह्ये ब्राह्मणि द्विजकुले विमले शश्वर ।

Sakāra—Hailas! Court-dignitaries! Are you looking into  
the case with partiality, that even now this wretched Carudatta  
is retained on [ that is, allowed to occupy ] his seat?

Judge—Good man, Sodhanaka, let this be done

[ Sodhanaka does accordingly ]

Cārudatta—Think, O Officers, think

[ Getting down his seat, sits on the ground ]

Sakāra—( To himself, dancing in joy ) Ha! By this [ forcible  
removal of Carudatta from his seat ] the sin committed by me  
has [ now definitely ] fallen down upon another's head! So, I  
shall sit where Cārudatta was sitting ( Doing accordingly )  
Carudatta, look, look at me So, say, say 'She was killed by me'

Cārudatta—O officers! ( *Repeats IX, 27, 'emi-nanded' de-  
and before, sighing, to himself* )

O Maitreya, what [ is ] to-day this insult [ or, violence ] to  
me! Alas! Wife born in a pure Brahmana family! Alas!  
Rohasena, for you indeed do not see my destruction [ or,

१ मासमी निरकृते ।

हा रोहसेन न हि पश्यसि मे विपत्तिं

मिथ्यैव मन्दसि परव्यसनेन नित्यम् ॥ २९ ॥

प्रेपितश्च मया तद्वर्तान्वेषणाय मेरेयो वसन्तसेनासकाशं शकटिकानिमित्तं च  
तस्य प्रदत्तान्वलंकरणानि प्रत्यर्पयितुम् । त-कथं चिरयने ।

३ (ततः प्रविशति गृहीताभरणो विदूषकः)

विदूषकः—पेसिदोमिह अञ्जचारुदत्तेण वसन्तसेणासभासम् तन्नि अलं-  
करणाईं गेण्हिअ जघा अञ्जमित्तेअ वसन्तसेण ए वचो रोहसेगो अत्तणो  
६ अलंकारेण अलंकरिअ जणणीसभासं पेसिदो । इमस्स आहरणं दाद्ववम् ण उण  
गेण्हिदव्वम् । ता समप्पेहि ति । ता जाव वसन्तसेणासभासं उजेव गच्छामि ।  
( पकिम्पावलोक्य च । आकाशे ) कथं भावरोभिलो । भो भावरोभिअ किंणिमित्तं  
९ तुमं उक्किमो उक्किमो भिअ लम्बीअसि । ( आरुण्यं ) किं मगासि—पिअव-  
अस्सो चारुदत्तो अधिभरणमण्डवे सदाइदो ति । ता ण ह्म अप्पेग कउजेण  
१ होदव्वम् । ( सिचिन्त्य ) ता पच्छा वसन्तसेणामभासं गमिस्सम् । अधिभरण-  
१२ मण्डवं दाव गमिस्सम् । ( पकिम्पावलोक्य च ) इदं अधिभरणमण्डवम् । ता  
जाव पविसामि । ( प्रविश्य ) सुह अधिभरणभोइभाणम् । कर्हिं मम पिअव-  
अस्सो । [ मेपितोऽभ्यार्यचारुदत्तेन वसन्तसेनासकाशम् तजान्वरणानि गृहीत्वा यथा

calamity] You always used to feel happy : [ it is ] but a  
delusion [ now ] owing to [ this ] great calamity ! ( 29 )

Maitreya has already been sent by me to get information  
about him, [ and ] to Vasant-sena to return [ to her ] the  
ornaments given to him [ Rohasena ] for ( making a golden ) toy-  
cart Then why is he tarrying ?

( Then enter Vidūṣaka, carrying the ornaments )

Vidūṣaka —I have been sent by the noble Cārudatta to  
Vasantasenā, taking the ornaments there, with [ these ] words—  
' Noble Maitreya, dear Rohasena was sent to [ his ] mother by  
Vasantasenā, after decking [ him ] with her own ornaments  
[ Now ] ornaments might be [ with propriety ] offered to him [ by  
Vasantasenā ], but they should not be accepted [ by us ] So,  
return [ them ] ' So, I shall just go to Vasantasenā { Walking  
about and beholding, in the sky } What? Friend Rebbhila! O  
friend Rebbhila! For what reason do you appear as though  
quite alarmed [ or, distressed ]? ( Listening ) What do you say.—  
' Dear friend Cārudatta has been summoned to the Court-hall ' ?

—आपन्नस्य वसन्तकेशवस्य कन्यो गृह्यतेन आत्मनोऽप्लवङ्गोत्पत्त्य जननीसकाश १५  
 देवित । अस्य आभरणं गन्धर्वान् न पुनर्गृहीतव्यम् । तत्र वसन्त इति । पञ्चमदशन्तमे  
 नामकाशमेव गच्छामि । कथं भावयति । भो मांशमित्तं किंनिमित्तं त्वच्छदिश उदिश  
 इव लम्पते । किं भवति—विश्वयस्यभारुचोऽधिकरणमण्डपं गृह्यते इति । तत्र १८  
 सन्तत्यन काथं भवितव्यम् । तत्राद्यादशन्तकेशवस्य गच्छामि । अधिकरण  
 मण्डपं तावद्विज्ञानम् । यद्यपिदरलण्डपं । तत्राद्यश्विज्ञानम् । सुसमापि  
 कारणभोजकानाम् । कुत्र मयं शिवस्यस्य । ]

अधिकरणिक — नन्वेव तिष्ठति ।

विदूषक — वसन्त सेत्येव । [ वसन्त इति न । ]

चारुदत्त — भविष्यति ।

विदूषक — अत्रि वार्येव । [ आर इति न । ]

चारुदत्त — एतदपि भविष्यति ।

विदूषक — भो वसन्त किंनिमित्तं उन्निष्ठा उन्निष्ठा विमलवृक्षीमिति । २५  
 कुत्रो वा रुद्रादयो । [ भो वसन्त किं निमित्तमदिश उदिश इव लम्पते । कन्यो गृह्यते । ]

चारुदत्त — वसन्त

मया खलु वृक्षासनं परलोकमजानता ।

एतौ शक्तिवाजिनोभिरुपमेपोद्गमघास्याति ॥ ३० ॥

Then it could not indeed be on some petty business  
 (Thanking) Then I shall go to Vasantas and afterwards, I shall  
 first go to the Court hall (Walking about and beholding) This [ is ]  
 the Court hall I shall now enter (Entering) { Is it } all right  
 with the Court dignitaries ? Where [ is ] my dear friend ?

Judge — Surely here he is.

Vidusaka — Extend welfare to you.

Charudatta — It would be.

Vidusaka — Are you all right ?

Charudatta — This also would be.

Vidusaka — O friend for what reason do you appear to be  
 as though greatly alarmed [ or distressed ] ? And why have you  
 been summoned [ here ] ?

Charudatta — Friend

By me indeed [ who am ] pitiless not knowing [ or caring  
 for ] the other world, a woman or Rati here. If [ lit. without  
 distinction ] — the rest this [ Sakara ] would speak out ( ३० )

विदूषक — किं किम् । [ किं किम् । ]

चारुदत्त — ( ऋण ) एवमवम् ।

विदूषक — को एव भण्णादि । [ क एव भणति । ]

चारुदत्त — ( सत्यां शक्यं दशयति ) न-वेप तपस्वी हेतुभूत-कृतान्तो  
मा व्याहरति ।

विदूषक — ( जनातिरुम् ) एव कीस ण भणीअदि गेह गद् ति ।  
[ एव किमर्थं न भण्यते गृह गतेति । ]

चारुदत्त — उच्यमानमन्यवस्यादोषान्न गृह्यते ।

विदूषक — भो भो अज्जा जण दाव पुढावणविहारारामवेउत्तडागक्कु  
वज्जेहि अल्लकिदा णअरी उज्जदणीं सा अणीसो अत्यच्छवत्तकारणादो एरिस  
अकज्ज अप्पुचिहदि ति । ( सकोषम् ) अरे रे काणेठीसुदा राअइशालसडाणभा  
उत्सुहलआ किद्वजणदास भण्डआ बहुसुवण्णमण्डिमकडआ भण भण मम  
अग्गदा । जो दाणि मम पिअवअस्सा कुसुमिदं माधवीलदं पि आकिट्ठिअ कुसमा  
वचअ ण करेदि कदा वि आकिट्ठिदाए पल्लवच्छेदो भेदि ति सो कथ एरिस  
अकज्ज उहअलोअविरुद्ध करेदि । चिह रे कुट्टणिपुत्ता चिह । जाव एदिणा  
तव हिअअकुट्ठिण दण्डअट्टण मत्थअ दे सदत्तण्ड करेमि । [ भो भो आर्या

Vidusaka — What what ?

Carudatta — ( In his ear ) Thus thus

Vidusaka — Who says thus ?

Carudatta — ( Points out to Sakara by a sign ) I say this poor  
fellow who has become the instrument of Fate designates me  
[ as such ]

Vidusaka — ( Asks ) Well - why do you not say — She  
went home ?

Carudatta — Though stated that is not accepted [ as true ]  
owing to the fault of [ my ] state [ of poverty or owing to the  
force of circumstances ]

Vidusaka — O you gentlemen ! He by whom for the  
matter of that the city of Ujssini was adorned by the establish-  
ment of localities [ and ] by [ erecting ] convents parks temples  
tanks wells and sacrificial posts — would he [ though ] not rich  
[ now ] commit such a base [ or dastardly ] deed for the sake of  
money a mere bagatelle ? ( Angry ) O you son of a whore  
king's brother in law Samsthānaka [ you ] unbridled wretch,



येन तावत्पुरस्थापननिवृत्तौ राधेयालपतदाभङ्गपूपौलङ्कता नगर्पुञ्जविनी सोऽभीष्टो-  
 ऽर्थकल्पवर्तेऽग्राणादीदृशमकार्षुणुनिष्ठतीति । अरे रे कुल्यपुत्र राजदयालसंस्थानक १८  
 लङ्कृद्गलक मृतजनशेषे भण्ट नदुसुवर्णपण्डितमर्कटक भण भण मन्मात्रतः । य इदानीं  
 मम प्रियवपस्य कृष्णमिता माधवीललाभप्याङ्ग्य्य कुसुमधरश्च न करोति कदाचिदा  
 कृतया पल्लवजेयो भवतीति स कथवीदृशमकार्षुणुयलोवनिष्ठ करोति । तिष्ठ रे २१  
 कुट्टिनीपुत्र तिष्ठ । यावदेतेन तव हृदयकुटिलेन शब्दकालेन मस्तक ते हातखण्ड  
 कोमि । ]

शकारः—( सकोपम् ) शुणन्तु शुणन्तु अञ्जमिदंशा । चास्तुदत्ताकेण २१  
 हाह मम विवादे क्वहाले वा । सा कीदृश एते काकपदङ्गीश्रमहतका मर शिष्टे  
 साद्वत्पणे कलेदि । मा दाव । हे दाक्षीणपुत्रा दुष्टबुद्धा । [ शुणन्तु शुणन्तार्य  
 मित्रा । चारुवनेन सह मम विवादे व्यवहारो क । तस्मिन्ममोप काङ्क्षपदङ्गीश्रमस्तको २५  
 मम सिर क्षतखण्ड करोति । मा तावत् । रे दास्यापुत्र दुष्टबुद्ध । ]

( विदूषको दण्डकाष्ठमुद्यम्य पृष्ठां पठति । शकार सकोपमुच्चाय ताडयति ।  
 विदूषकः प्रतीप ताडयति । अन्येभ्यः ताडयत । विदूषकस्य कक्षादेशाद्यभरणानि पतन्ति ) ३०

[ you ] imputer of crimes to people [ and ] buffon, [ you ] monkey  
 adorned with many gold ornaments, say, say, in my pre-  
 sence [ or, before me ]! This my dear friend now, who  
 does not make a collection of flowers, by dragging over a  
 flowering jasmine creeper, lest the leaves might perchance be  
 injured, owing to [ its ] being dragged—how could he be doing  
 such a base deed condemned in both the worlds ! Stay, you son  
 of a procurer, stay, I shall just smash your head into a hand-  
 red pieces with this wooden staff bent [ or, crooked ] like  
 your heart !

Sākara —( *Angry* ) Listen, listen, noble gentlemen ! My  
 dispute or law suit [ us ] with Carudatta. So, why should this  
 fellow possessing a pate and head with [ or, like ] a crow foot-  
 mark, be smashing my head into a hundred pieces ? Not indeed !  
 O son of a whore, wicked trait !

[ Vidūṣaka, lifting up his wooden staff repeats what he had  
 said before Sākara rising up in anger, strikes him Vidūṣaka  
 strikes in return both strike each other the ornaments fall down-  
 rom under Vidūṣaka's arm pat

शकार — ( तानि गृहीत्वा वृद्धा सप्ताध्वसम् ) पेक्सन्तु येक्सन्तु अज्जा ।  
एदे वल्लु ताए तवइशणाए केळका अलकाळा । ( चारदत्तमुद्दिश्य ) इमइश  
३३ अत्थकल्लवत्तइश कालणादो एशा मालिदा वावादिदा अ । [ पश्यन्तु पर्य-  
न्तर्था । एते खलु तस्यास्तवस्त्विन्या अलंकारा । अत्यार्थकल्पवर्तस्य कारणदिया  
मारिता व्यापादिता च । ] ( अधिकृता सर्वेऽधोमुखा स्थिता )

३६ चारुदत्त — ( जनान्तरुम् )

अयमेवंविधे काले दृष्टो भूषणविस्तर ।

अस्माके भाग्यवैपम्यात्पतितं पातयिष्यति ॥ ३१ ॥

विदूषक — भो कीस भूदत्थण निवेदीअदि । [ भो निर्मथं मृताथान निवेपते । ]

चारुदत्त — वपस्य

दुर्बलं नृपतेश्चक्षुर्नैतत्तस्यं निरीक्षते ।

केवलं वदतो दैन्यमन्लार्यं मरणं भवेत् ॥ ३२ ॥

अधिकरणिक — कए भो कएय ।

अङ्कारकविरुद्धस्य प्रक्षीणस्य बृहस्पते ।

ग्रहोऽयमपरः पार्श्वे धूमकेतुरिवोत्थित ॥ ३३ ॥

Sakara — ( Taking them, bending, with alarm ) Look, look, gentlemen. These indeed [are] the ornaments of that poor woman. ( Referring to Cārudatta ) For the sake of this money, a mere bagatelle—was she killed and destroyed !

[ The Officers all of them ] and down the r heads

Cārudatta — ( Aside )

This bunch of ornaments discovered [lit seen] at such a time [and] fallen down through the harshness of our fortune, would push [me] down [that is, destroy me] ( 31 )

Vidūśaka — Oh, why is not the truth [as it happened] being told ?

Cārudatta — Friend

The eye of the king [is] impotent, it would not [be able to] see the real state of things. If [I] were to tell, only [our] pitiable condition would be [known], [and] there would result an inglorious death ( 32 )

Judge — Alas ! Oh ! Pity !

There has arisen, like a comet this another planet by the side of Jupiter waning in influence and with Mars opposed [to it] ( 33 )

श्रेष्ठिकायस्यो—( विद्येद्यं वपुन्तमेनागतसुदृश्यं ) अवहिसा दाव  
अज्जा एत्तं सुवण्णमण्डपं अवतोएत्तु सो ज्जेव एसो ण वेत्ति । [ अवहिसा ताव  
दावैदं सुवण्णमण्डपं अवतोएत्तु तरेवेदं न वेत्ति । ]

वृद्धा—( अफलोत्थं ) सरिसो एसो ण उण सो । [ वृद्धमेतत् न पुनस्तत् । ]

शकार—जा वड्ढुव्वामि अनसीहि मन्तिदं वाजाए मूकिदम् । [ आ  
वृद्धकुहनि भक्षिम्मा अन्नंन वाचा मूकित्त्म् । ]

वृद्धा—हदाम अवेहे । [ हतास अवेहे । ]

श्रेष्ठिकायस्यै—अण्यमथ कथेहि सो ज्जेव एसो ण वेत्ति । [ अण्यमथ  
कथय तं वतञ्च रेति । ]

वृद्धा—मज्जं सिपिदुससदाए ओचन्वेदि दिद्विम् । ण उण सो  
[ आयं सिपिदुससदाएवभाते वुग्धिं । न पुनस्तत् । ]

अधिकारणिक—भद्रे अपि ज्ञानास्येतान्याभरणानि ।

वृद्धा—ण भणामि ण हु ण हु अणभिजाणित्तो । मह वा कदं दि  
सिपिणा दाहेदो भवे । [ ननु भणामि न सल्लं न सस्वन्भिजातं । अथवा कथं  
सिपिणा पविरो भवेत् । ]

अधिकारणिक—पश्य श्रेष्ठिन्

Sresthin and Kayastha—( Observation referring to Vasanta  
sena's mother ) May Madam just look at this bunch of gold  
ornaments attentively [ to find out ] if it [ is ] the same or not

Vrddhā—( Beholding ) This [ is ] similar but not the same

Śakara—Ah ' Old procureress ' [ Your ] eyes have spoken  
out [ though your ] tongue has denied [ or, kept quiet about it ]

Vrddhā—Get away, wretch

Sresthin and Kayastha—Tell unmistakably [ or vigilantly ]  
whether [ is ] the same or not

Vrddhā—Sir owing to the skill of the artisan it holds up  
[ or attracts ] the sight But it [ is ] not the same

Judge—Good lady do you know [ or recognise ] these  
ornaments ?

Vrddhā—Well I say not indeed not indeed [ It is ] not  
known [ by me ] Or perchance, they might have been made by  
[ the same or, some skilled ] artisan ?

Judge—Look [ here ] Sresthin

वस्त्यन्तराणि सदृशानि भवन्ति नूनं,  
 रूपस्य भूषणगुणस्य च कृत्रिमस्य ।  
 दृष्ट्वा क्रियामनुकरोति हि शिल्पिवर्गः ।  
 सादृश्यमेव कृतहस्ततया च दृष्टम् ॥ ३४ ॥

श्रेष्ठिकायस्थो—अञ्जचारुदत्तस्य केरकाइ एदाइ । [ आर्यचारुदत्तं यान्येतानि । ]

३ चारुदत्त—न सलु न सल ।

श्रेष्ठिकायस्थो—ता कस्त । [ तदा कस्य । ]

चारुदत्त—दहावमवत्या दुहितु ।

६ श्रेष्ठिकायस्थो—इध एदाइ नाए विओअ गदाइ । [ कथमेतानि तम्या पियोग गतानि । ]

चारुदत्त—एव गतानि । आ इदम् ।

९ श्रेष्ठिकायस्थो—अञ्जचारुदत्त एत्थ सच्च वत्तव्वम् । पेम्स पेम्स

सञ्जेण सुहं कवु लदमइ सच्चालाये ण होइ पावम् ।

सच्चं त्ति इवेवि अक्खरा मा सच्चं अलिपण गूहंहि ॥ ३५ ॥

[ आर्यचारुदत्त अत्र सत्य वक्तव्यम् । पश्य पश्य

सत्येन सुखं सलु लभ्यते सत्यालापे न भवति पातकम् ।

३ सत्यमिति दे अप्यक्षरे मा सत्यमलीकेन गूह्य ॥ ]

There are undoubtedly similar other articles. For, the artisan class mistakes the workmanship, on seeing the form and technique [ or, beauty ] of ornaments artificially made, and resemblance indeed is in evidence owing to dexterity [ in handicraft ] (34)

Sresthin and kāyastha—Do these belong to the noble Carudatta [ himself ] ?

Cārudatta—Not indeed, not at all

Sresthin and kāyastha—Then, to whom ?

Carudatta—To the daughter of this noble woman here.

Sresthin and kayastha—How did these [ happen to ] get separated from her ?

Cārudatta—Thus got [ separated ] Ah This—

Sresthin and kayastha—Noble Carudatta, tell the truth now [ or, here ] See, see—

By truth indeed is happiness secured, in telling the truth, there is no sin. Satya—[ these are ] only just two syllables, do not conceal truth by falsehood. (35)

चाकदत्तः—आमरणान्यामरणानीति न जाने । किंत्वस्मद्भूतदानीता-  
नीति जाने ।

आकारः—उज्ज्याणं पवेशिअ पद्मं मातेशि । क्वदकावडिआए शंपदे  
जिगहेशि । [ उज्ज्याणं पवेश्य प्रथमं मायासि । क्वटकावडिअतया ज्ञात निग्रहसि । ]

अधिकरणिक्—आर्यचाकदत्त सत्यमभिधीयन्वाय ।

इदानीं सुकुमारोऽस्मिन्नि सङ्गं कर्कशाः कशाः ।

तव मोत्र पतिभ्यान्नि सहास्माक मनोरथः ॥ ३६ ॥

चाकदत्तः—अपापनां कुले जाते भयि पापं न विद्यते ।

शक्ति संभाव्यते पापमपापेन न किं मया ॥ ३७ ॥

(स्वप्नम्) न च मे वसन्ततेनाविप्लिताय भवितेन कृत्यम् । (पकाहम्) भोः  
किं बहुना । मया किल वृंशसेन लोकद्रुपमजानता ।

स्त्रीरन्मं च विदोषेण श्रेयमेयोऽभिधास्यति ॥ ३८ ॥

आकारः—आवादिदा । अने तुमं वि भग मए वावादिद्वेति । [ पाप-  
दिना । अरे न्यसि भग मया व्यापयन्तिवि । ]

Carudatta—[About these] ornaments, ornaments,—well,  
I know not. But I know [this much] that they have been  
brought from our house

Sakara—Having made [her] enter the garden, you first kill  
[her] and now conceal [that fact] by [your] first-class fraud.

Judge—Noble Carudatta, please tell the truth.

Now, on this your delicate body would undoubtedly fall  
heavy lashes [of the whip], along with our wishes [to see  
you acquitted] (36)

Carudatta—[In [the case of] me, born in the family of the  
sinless, there can be no sin, if [on the other hand] sin is  
[regarded as] possible [in my case], what [is the use] of  
my being sinless? (37)

(To himself) And there [is] no purpose [left] in life for me  
separated from Vasantsena [who is dead] (Aloud) O [Officers],  
why [say] more? [or, in short]—

By me indeed, [who am] pitiless, not knowing [or, caring  
for] the two worlds, again, a jewel of a woman, especially  
—the rest, this [Sakara] would speak out (38)

Sakara—Was killed O, you also say—'By me was [she]  
killed'

३ चारुदत्त — स्वयैवात्मम् ।

शकार.—शृणुष्व शृणुष्व मञ्जुलका ष्ठेण मालिदा । ष्ठेण जैव शंशर  
 ष्ठिणे । एददश वलिचचारुदत्तम् शारीले दण्डे धानीजडु । [ शृणुत शृणुत  
 मञ्जुका एतेन मारिता । एतेन सजयन्दिभ । एतम्य वरिचचारुदत्तम्य शारीतो दण्डो  
 मर्यनाम् । ]

अधिकरणिक — शोधनक यथाद राष्ट्रिय । भो राजपुरुषा गृह्यतामय  
 चारुदत्तः । (रामपुरा गृह्यन्ति)

वृद्धा—पसीदन्तु पसीदन्तु भद्रमिस्मा । (जो तगणि चोर्हि... अवेहिं ति  
 (१-२२-१) इत्यादि पूर्वात्क पठन्ति) ता जदि वाधादिदा मम शारिआ वावादिदा ।

जीवदु मे दीहाऊ । अण्णं च । अरिथपञ्चदियणं ववहारो । अहं अरियणी । ता मुबधं  
 एदम । [ प्रसीदन्तु प्रसीदन्तु मर्यापिमा । .. तगदि व्यापान्ता मम शारिआ ध्यागदिता ।  
 जीवनु मे दीर्घायु । अन्यच्च । अरिथययिनो-र्यवहाः । अदमरिणी । तन्मुधनेतम् । ]

१५ शकार.—अवेहि मन्मदाक्षि मच्छ । किं तव एदिणा । [ अवेहि गर्भदाक्षि  
 मच्छ । किं तवैतेन । ]

अधिकरणिक — आर्ये गम्यताम् । हे राजपुरुषाः निष्क्रामयतेनाम् । -  
 १६ वृद्धा—हा जाद हा पुत्तम । [ हा जान हा पुत्तम । ] (इति हवती निष्क्रान्ता)

Cārudatta — You yourself have said [ it ]

Śakāra — Listen, listen, Lords—[ She ] was killed by him,  
 [ All ] doubt is [ now ] removed by this one himself ! Let capital  
 punishment be decided upon for [ or awarded to ] this penniless  
 Cārudatta

Judge — Śodhanaka, as the king's brother in law says. O  
 guards take this Cārudatta in custody

[ The guards take him in custody

Vṛddhā — Mercy, mercy [ lit be pleased ], noble gentlemen.  
 ( Repeats ' He by whom I carrv I off by the throes ' etc IX.22 I said  
 before ) So, if my daughter has been killed, [ well ] she has  
 been killed [ there the matter ends ] Let this my long lived  
 one live ! And further, a legal suit [ lies that is, is a matter ]  
 between the plaintiff and the defendant I [ am ] the plaintiff.  
 So, release him

Sakara — Get away, [ you ] slave by birth, go What [ have ]  
 you [ got to do ] with him ?

Judge — Madam, [ you may ] go O guards, show her out

Vṛddhā — Alas ! Dear one ! Alas ! Dear son [ Etc ... ]

शाकार—( स्वयत् ) कद मय इदंज्ञ अज्ञो ज्ञातिसम् । शपद  
गच्छामि । [ वृत्त म्येदस्वाम्यत्र शङ्कम् । शपत्त गच्छामि । ] ( इति निम्बन्त )

अधिकारिक—आपंचाकृत् निर्णये सद्य प्रमाणम् । क्षेपे तु राजा । ११

तद्यपि शासनक विनाप्यत राजा पाठक —

अयं हि यातकी विधो न यध्वो मनुजवीत् ।

राष्ट्रादस्मात्सु निर्वास्यो विध्वैरक्षते सह ॥ ३९ ॥

शोधनक—ज अज्जो आणवेदि । ( इति निम्बन्त पुन परिहय । सासम् )

अज्ञा गच्छति तदि । राजा पाठको मृणादि—जेण अत्यङ्गुवत्तसस कारणादो  
मसन्तसेणा धायादिवा त ताह जज्व अहहरणाइ मठे बन्धिभ विण्ठिम तादिअ  
दधितणमसाण पइअ एले मजेव चि । जो को पि अतो एविस अकज्ज मणु  
चिट्ठदि तो इदिणा सणिअसदण्ठेण सासीअदि । [ पणय आणारपति । आर्य  
मत्तोइत्ति तत्र । राजा पाठको मणति—वेनार्यकृत्यवर्तस्य कारणादन्तसेना म्वापा  
रिता त तान्येवाभरणानि गले बद्ध दिण्डिम ताहाजिवा मक्षिणइयत्तम नीत्य मूले  
भट्ट इति । य कोऽप्यपर इदंज्ञायकार्यमनुत्तिग्रन्थि स एतेन सनिकारएवडेन सास्यते । ]

आरुवत्त—अहो अविद्वृश्यकारि राजा पाठक । अथवा

Sakara—( To himself ) I have done to him [ something ]  
worthy of myself I shall ■■■ now. [ Exit

Judge—Noble Carudatta we [ are ] the authority [ only ] as  
regards the judgment as regards the rest however the King  
Still Sothhanaka let it be submitted to King Palaka—

This one [ is ] indeed a criminal [ or sinner ] ' A Brahmins  
should not be killed —so Manu lays down He should,  
therefore be banished from this country with [ all his ]  
possessions intact. ( 39 )

Sothhanaka—As Your Lordship commands. ( Grop out  
and entering again with tears ) Gentlemen I had gone there King  
Palaka directs [ or says ]— He by whom Vassantseena was  
murdered for the sake of money—a mere bigstello—tying the  
self same ornaments round his neck [ per haming the fact by ]  
sounding the drum [ and ] taking him to the southern cemetery,  
break him on the stake Whoever else commits such a base  
deed would be chastised with this [ same ] punishment with  
disgrace "

Carudatta—Oh [ how ] King Palaka is acting thought-  
lessly Or rather

ईदृशो व्यवहाराग्नी मन्त्रिभिः परिपातितः ।

स्थाने खलु महीपाला गच्छन्ति कृष्णां दशाम् ॥ ४० ॥

८ अपि च ईदृशे इवेतकाकीये राज्ञः शासनदूपकेः ।

अपापानां सहस्राणि हन्यन्ते च हतानि च ॥ ४१ ॥

ससे मैत्रेय गच्छ । मद्दचनादम्बामपधिममभिवादयस्व । पुत्रं च मे रोहसेनं परिपालयस्व ।

३ विदूषकः—मूले छिण्णे कुदो पादवस्स पालणम् । [ मूले छिन्ने कुतः पादवस्स पालनम् । ]

चारुदत्त—मा मैत्रम् ।

वृणां श्लोकान्तरस्थानां देहप्रतिकृतिः सुत ।

मायि यो वै तय स्नेहो रोहसेने स युज्यताम् ॥ ४२ ॥

विदूषकः—भो वअस्स अहं ते पिअवअस्सो भविअ तुए विरहिदाइ पाणाइ धारेमि । [ भो वयस्य अह ते पियवयस्यो भूत्वा त्वया विरहिता प्राणान्धारयामि । ]

३ चारुदत्तः—रोहसेनमपि तावद्दर्शय ।

विदूषकः—एवम् । जुज्जदि । [ एवम् । युज्यते । ]

Rightly indeed do kings attain to a wretched condition, when thrown about by [their] counsellors into such a fire of legal transactions ! (40)

And further,

By such counsels of white crows [deceitful or untruthful persons] disgracing the king's administration [or, orders] are, and have been killed thousands of sinless persons. (41)

Friend, Maitreya, go In my name [or, behalf], salute for the last time [my] mother And look after my son Rohasena.

Vidusaka —When the root is cut off, how [can there be] the looking after of the tree ?

Cārudatta —No, not so

The son [is] the embodied image of men staying in the other world [that is, dead] Whatever affection indeed you felt towards me, that [same] should be bestowed on Rohasena (42)

Vidūsaka —O friend, having been your dear friend, shall I [be able to] hold my life bereft of you ?

Cārudatta —Anyway, show up Rohasena to me

Vidūsaka —Right ! [That] is proper



बाहव विह्वल्य निव्रान्तः सर्वं पुनपुनः ।

शोधनकः—इदो आञ्जदु अञ्जो । [ इत आञ्जदुत्वार्य । ]

चारुदत्तः—( सङ्कल्पं मेनेव भोः किमिदमव (११९१) इत्यादि पठति । ९  
आसने ) विपसलित्तुलाग्निपार्थिते मे विचारे

इकचामिह शरीरे वीक्ष्य दातव्यमद्य ।

अद्य रिपुवचनाद्वा ब्राह्मणे मां निहंसि

पतसि नरकमध्ये पुत्रपौत्रैः समेत ॥ ४३ ॥

नवममगतोऽस्मि ।

( इति निव्रान्तः सर्वं )

इति ख्यवहारो नाम नवमोऽङ्कः ।

Judge—Good man, Sodhanaka, let this chap be driven out.

{ Sodhanaka does accordingly }

Judge—Who, who [is] there?—Oh! Let the [necessary] order be given to the Candakas.

[ Leaving Charudatta, exeunt all others ]

Sodhanaka—Let the noble one come this way.

Charudatta—( Pathetically, repeats IX, 99 ' O Madrep, what [is] this to-day's 'e; in the sky )

After the decision solicited [ or, tested ] by [ resorting to the ordeals of ] poison, water, balance and fire had been taken after [ due ] consideration, then to-day [ are ] a saw could have been made to operate here on [ my ] body. But you are murdering me, a Brahmana, on the testimony of [ my ] enemy; [ so ] you would fall, together with sons and grand-sons in the midst of hell ( 43 )

Here, am I coming

[ Exeunt Others ]

Here ends the Ninth Act called ' Yama-kira ' [ The Trial ].

दशमोऽङ्कः ।

( ततः परिवर्ति चाण्डालन्देनानुगम्यमानश्चात्त )

उभौ—तच्छि ण कलअ कालण णयउह्वण्णणउणे णिउण्ण ।  
अचिलेण शीशउेअणशूलालीयेणु कुमलम्ह ॥ १ ॥

ओशलघ अज्जा ओगलय । एमे अज्जचालुट्ठे

विण्णकलरीलदामे गहिंवे अम्हेहि वज्जणुलिसेहि ।

दीये व्व मन्दणेहे योजं योज खअं जादि ॥ २ ॥

[ तच्छि न कए कएण नववधवन्धनयने निवुगी ।

अचिणेण शीशउेअणशूलालीयेणु कुमलम्ह ॥

३ अपहरतारो अरुत्त । एव आरंभारुत्तः

दत्तकरीण्डाणा गृहीत आवाग्धा वृत्तवृत्तम्ह ।

वीर इव मन्देः श्लोक श्लोक इव यानि ॥ ]

६ चारुत्त—( कविनाम् )

मयनमलिलसित्तं पाशुनक्षीकृत्वाङ्गं

पिन्दुत्तसुमनोमिरंष्टिन मे जतीरम ।

ACT X

( Then enter Cārudatta, being followed by two Cāṇḍālas )

Both —

What then ? Think not of the cause. We [two are] experts in killing, binding and leading a fresh [criminal condemned to the gallows] and are skilled in cutting off the head or impaling [one] on the stake in quick time. ( 1 )

Get out of the way, gentlemen, get out of the way. Here, the noble Cārudatta

made to part on garlands of Karavira flowers, held by us two, the hangmen, is little by little, waning away like a lamp with the oil getting less and less. ( 2 )

Cārudatta —( With dejection )

The crows crying harshly here, are intending to feast on my body, sprinkled over with tears [ lit water from the eyes ]

विरसमिह रटन्तो रक्तमन्धानुलिप्तं  
वलिमिव परिभोक्तुं वायसास्तर्कयन्ति ॥ ३ ॥

चाण्डाली—ओशरुष अञ्जा ओशरुष ।  
किं पेकलष छिजन्तं सप्युलिप्तं कालपलशुघालार्हि ।  
शुभ्रणशउणाधिवाशं शज्जणपुलिशद्दुमं पदम् ॥ ४ ॥

आजच्छ ले चालुदत्ता आजच्छ । [ अतस्तरार्था अपसरत ।  
किं परषथ उियमान सत्युरुष कालात्शुषारामि ।  
सुजनशकुनागिवासं सज्जनपुरुषदुग्मेतम् ॥  
आजच्छ रे चारुदत्त आजच्छ । ]

चारुदत्त.—पुरुषभाग्येनामचिन्त्याः खलु व्यापाराः यद्दहमीदृशीं दशा-  
मनुमासः ।

सर्वंगत्रेषु विन्यस्तै रक्तचन्दनहस्तैः ।  
विष्टचूर्णायकीर्णैश्च पुरुषोऽहं पशुकृतः ॥ ५ ॥

(अपतो निरूप्य) अहो तारतम्यं नराणाम् । (सहस्रम्)

with the limbs rendered rough with dust and covered all-  
round with flowers from the cemetery, [and] besmeared with  
red sandal-paste, as though it were an oblation. (3)

Cāṇḍālaḥ:—Get out of the way, gentlemen, get out of the way.  
Why do you [want to] see this good man being cut down  
by the strokes of the sharp edge of the deadly axe—this tree in  
the form of [God's] good man, the abode of birds in the form  
of good people. (4)

Cārudatta:—Unthinkable indeed [are] the vicissitudes  
[or, workings] of the fortunes of men, that I have attained  
to this state !

With the palm-prints in red-sandal-paste shown over all  
the limbs, and scattered over with rice-flour, I, a human being,  
have been turned into a beast [the sacrificial victim] ! (5)  
(Looking before him) Oh, the discretion [or, discrimination]  
of men ! (Pathetically)

अमी हि दृष्ट्वा मंदुपेतमेतन्मर्त्यं घिमस्त्वित्युपजातश्राप्या ।  
अशक्नुवन्त परिरक्षितुं मां स्वर्गं लभस्वेति वदन्ति पौरा ॥ ६ ॥

चाण्डालौ—जोशरथ अज्जा ओशरथ । किं पेक्स्तघ ।

इन्द्रे प्पवाहिअन्ते गोप्पशवे संकमं च तालाणम् ।

सुपुलिदापाणविपत्ती चत्तालि इमे ण दृहन्त्वा ॥ ७ ॥

[ अपसरत्तार्या अपसरत । किं पश्यथ ।

इन्द्र प्रवाह्यमाणो गोप्रशव सक्रमश्च ताराणाम् ।

सुपुरुषमाणविपत्तिश्चत्वार इमे न दृहन्त्वा ॥ ]

एक—हण्डे आहीन्ता पेक्स्त पेक्स्त ।

णअलापधानभूदे यज्जीअन्ते कदन्तअण्णाए ।

किं लुअदि अन्तलिक्खे आहु अणन्ने पडदि वज्जे ॥ ८ ॥

[ अरे आहीन्त पश्य पश्य

नगरीप्रधानभूते वक्ष्यमाने कृतान्ताशया ।

किं तोदित्यन्तरिक्षमथर्वानभे पतति वज्रम् ॥ ]

द्वितीय—अले गोहा

ण अ लुअदि अन्तलिक्खे णेअ अणन्ने पडदि वज्जे ।

माहिलाणमूहमेहे निवडदि णअणन्नु धाराहि ॥ ९ ॥

Seeing this [calamity] befalling me, these citizens, with tears gathered [in their eyes], saying 'Fie upon this mortal [world]' not being able to save me here are the citizens uttering 'May you secure heaven' (6)

Cāndālas—Get out of the way, gentlemen, get out of the way What are you seeing?

The flag in honour of Indra being carried away, the delivery of a cow, the displacement of stars, [and] the death of a good man—these four ought not to be seen! (7)

First—O Āhinta see, see—

When one who had been the foremost [man] in the city is being taken to death by the order of fate, the sky weeping or is the thunder bolt falling [even] in the absence of the clouds? (8)

Second—O man [Goha]!

Neither is the sky weeping, nor indeed is the thunder-bolt falling in the absence of the clouds, tears are falling down in showers from the cloud in form of the congregation of [sadness] (9)

अवि अ

वशमोऽङ्कः

वज्रमि णीअमाणे जणइसा शव्यइसा लोइमाणइसा ।  
णअणशालिलोहिं दित्ते लच्छादो ण उणणमइ लेणू ॥ १० ॥

[अरे गोह

न च रोदित्यन्तरिक्षे वैचानभ्रे पानि वनम् ।  
महिलासङ्ग्रहेवाभिपतनि नयनाम्बु धाराभिः ॥

अग्नि च

वक्ष्ये नीयमाने जनस्य सर्वस्य रुदतः ।  
नयनकान्तिसे त्तित्तो रथ्यातो नोचमनि रेणु ॥ ]

चारुदत्तः—( निरुच्य सकरुणम् )

पताः पुनर्हर्म्यगताः स्त्रियो मां वातायनापेन विनि सृतास्या ।  
हा चारुदत्तेत्यभिभाषणाणां वाप्यं प्रणालीभिरिवोत्सृजन्ति ॥ ११ ॥

आह्वेदालौ—आअच्छ ले चालुदत्ता आअच्छ । इमं घोषणद्वयम् ।  
आह्वेदेष द्विगिहमम् । घोषेघ घोषणम् । [ आअच्छ रे चारुदत्त आयच्छ । इदं  
घोषणस्थानम् । आहत द्विगिहमम् । घोषयत घोषणम् । ]

उभौ—शुणाघ अज्जा शुणाघ । एषो शत्यवाहविणअदत्तइसा गण्ठिके  
शाभत्तदत्तइसा पुत्तके अज्जचालुदत्ते णाम । पदिणा किठ अकज्जकालिणा  
गणिजा वशन्तघोणा अत्थइत्तवत्तइसा कालमादो शुणं पुप्फकलण्डअजिण्णु-  
ज्जाणं पवेसिअ वाहुपाशकडकालेण मालिदे ति एषो इलोत्ते गहिदे इमं अ  
पडिबण्णे । तदो लण्णा पालण्ण अम्हे आण्णचा एदं मालेडुम् । जदि अबले

And further,  
While the person condemned [to be hanged] is being led,  
the dust does not rise up from the road, sprinkled over with  
tears of all people who are crying' (10)

Cārudatta :—( *Scrutinously, pathetically* )

Here these women again, stationed in [th-ir] mansions,  
with [their] faces protruding through the half [—opened]  
windows, saying with reference to me 'Alas! Carudatta,' are  
letting forth tears as though by conduits! (11)

Cāndālas :—Come along, O Carudatta, come along Here [is]  
the proclamation-spot. Beat the drum, proclaim the proclamation.

Both :—Listen, gentlemen, listen. Here [is] the grandson  
of the merchant Vasiyadatta, the son of Sīgaradatta, by name  
Cārudatta. By him indeed, the doer of a base deed, was killed  
the courtesan Vasantasena for the sake of money—a mere  
bagstelle, by force with the nose of [his] arms, after having

- १ ईदिस उभमलोअविलुद्ध अक्ज्जं कलेदित पि लाआ पाटण एव ज्जेव शाश्वि ।  
[ सृष्टुतायां सृष्टुत । एय सार्थवाहभिनयदत्तस्य नत्ता सागरत्तस्य पुत्रज्जयं  
चारत्तो नाम । एतेन किलाकार्यकारिण गणिका वसन्तसेनार्थकन्यवर्तस्य कारण
- १२ च्छून्य पुण्यकरणदकजीर्णोवान मवेदय बाहुपासवतात्कारेण मात्तेति एव त्तलोच्चो  
गृहीत स्वय च शनिपन्न । ततो राजा पालकेन वयमात्ता एत मावधितुम् । यत्त  
ईदिसमुभयलोअविलुद्धमकार्यं कपति तमपि राजा पालक एवमेव शास्ति । ]

१५ चारुदत्त—( सनिर्वेद स्वगतम् )

मत्प्रशतपरिपूतं गोत्रमुद्गाक्षितं मे

सदसि निविदचेत्यत्रहयोपि पुरस्तात् ।

मम मरणदृशायां वर्तमानस्य पाप-

स्तदसदृशमनुर्व्युप्यते घोषणायाम् ॥ १२ ॥

( उद्गम्य कर्णो पिपाय ) हा प्रिये वसन्तसेने

दाशिविमलमयूखशुभ्रदन्ति सुरचिरधिद्रुमसनिमाधरीष्टि ।

तत्र यदनमामृत निपीय कयमजतो शयशोविष विवामि ॥ १३ ॥

made her enter the secluded Puspakarandaka old garden and she was captured with the stolen property and has himself confessed [ his guilt ] Thereupon, we have been ordered by King Palaka to kill him If any one else does such like base deed condemned in both the worlds, him too would King Palaka chastise exactly in the same way

Cārudatta—( *Dependently to himself* )

My family name, [ which was ] sanctified all round by [ the performance of ] hundreds of sacrifices and formerly glorified in sacrificial assemblies, with the loud continuous recitation of Vedic hymns at the sacrificial fires [ or in sacrificial Pandals crowded with Brāhmanas etc ]—[ that ] is being proclaimed in the proclamation by sinful and unworthy persons, when I am standing at death's door ' ( 12 )

( *Terrified covering up his ears* ) Alas ! Beloved Vasantasenā !

[ O ] you possessed of teeth white like the pure rays of the moon, [ O ] you possessed of a lower lip resembling a very lovely coral having drunk the nectar existing in your mouth, how can I [ rendered ] helpless, drink [ now ] the poison of infamy ! ( 13 )

उभो—ओशतश्च अज्जा ओशल्लश्च ।  
 एते गुणलक्षणानिही शज्जणदुक्खेण उत्तन्नणेशेदू ।  
 अद्यवण्ण मण्डणअ अवणीअदि अज्ज णअलीदो ॥ १४ ॥  
 अण्ण थ शचे ववु होइ लोए लोए शुहशठिदाण तत्तिह ।  
 विणिवीडिदाण णलाण पिअकाली दुहहो होदि ॥ १५ ॥

[अपसरतार्या अपसरत ।

एव गुणरत्ननिधि सज्जनवु खानामुत्तरपसेत ।  
 अनुकर्ण मण्डनकम्पनीयतेऽय नापीत ॥  
 अथ एतु भवति लोके लोक सुखसंस्थिनाना विन्नायुक् ।  
 विनिपतिताना नाना मियकारी दुर्लभो भवति ॥ ]

चावदत्त —( सर्वतोऽङ्गोक्त्य )

अर्मा हि वस्त्रान्तनिरुद्धवस्त्रा प्रयान्ति मे दूरतर वयस्या ।  
 परोऽपि बन्धु समसंस्थितस्य मित्र न कश्चिद्विषमस्थितस्य ॥ १६ ॥  
 चाण्डाल—ओशल्लण किद्धम् । विविक्तं स्रममणम् । ता आपोथ एद्द  
 दिण्णवज्जविण्हम् । [अपसाण कृतम् । विविक्तो एनमार्ग । तश्चनयतेत दत्तकथ्य

Both—Get out of the way gentlemen get out of the way  
 Here is being taken away to-day from the city, the ocean  
 [or the store of gems] of virtues the bridge for good people  
 to cross over [their] miseries [and] the ornament not [the  
 usual] one made of gold !

And further,

All people indeed in the world are full of anxious thoughts  
 about those happily [or, comfortably] established [in life]  
 one acting agreeably towards people who are fallen [on evil  
 times and on evil tongues fallen] is very difficult to  
 find !

Carudatta —( Beholding all round )

Here are indeed my friends running further away [from  
 me] with [their] faces screened by the ends of [their]  
 garments even an outsider [or stranger acts like] a relative  
 towards one well circumstanced [there is] no one [who can  
 be] a friend of one in bad circumstances !

Candatas—The driving out [programme] has been gone  
 through the king's highway is [now] clear [of obstacles]  
 So, bring him with the paraphernalia of one condemned to death,  
 put on.

३ चिह्नम् । } ( चारुदत्तो निःश्वस्य मैत्रेय भोः किमिदमत्र (१२९) इत्यादि पठति )  
 ( नेपथ्ये ) हा ताद हा पिअवअस्स । [ हा तात हा भियववस्य । ]

चारुदत्तः—( आकर्ष्य सकरणम् ) भोः स्वजातिमहतर इच्छाम्यहं भवतः  
 ६ सकाशात्प्रतिग्रहं कर्तुम् ।

चाण्डालौ—किं जम्हाणं हत्थादो पडिग्गहं कलेशि । [ किमस्माकं  
 हस्तात्प्रतिग्रहं करोषि । ]

१ चारुदत्तः—शान्तं पापम् । नापतीह्यङ्कारी बुराचारः पालक इव  
 चाण्डालः । तत्परलोकार्थं पुत्रमुसं द्रष्टुमभ्यर्थये ।

चाण्डालौ—एवं कलीमइ । [ एव कियताम् । ]

१२ ( नेपथ्ये ) हा ताद हा आवुक । [ हा तात हा पितः । ]

( चारुदत्तः श्रुत्वा सकरणम् भोः स्वजातिमहतर (१०-१६-५) इत्यादि पठति )

चाण्डालौ—अले पउला सणं अन्तलं देष । एहे अज्जचाण्डाले पुत्त-

१५ मुहं पेससइ । ( नेपथ्याभिमुखम् ) अज्ज इहो इहो । आमच्छ ले दालमा  
 आमच्छ । [ हे पौराः क्षणमन्तरं दत्त । एव आर्यचारुदत्तः पुत्रमुसं पश्यतु । ...आर्य  
 इत इतः । आमच्छ रे दारक अमच्छ । ]

१८ ( ततः प्रविशति दारकमाप्त्य विदूषकः )

[ *Cārūḍatta sighing repeats IX-29, 'O Mastraya, what [is] this  
 to-day' etc*

( *Behind the curtain* ) Alas ! Father ! Alas ! Dear friend !

*Cārūḍatta* —( *Leaning, pathetically* ) O Chieftain of your  
 caste, I wish for a gift [ or, favour ] from you

*Cāṇḍālas* :—What, would you be accepting a favour [ or,  
 gift ] from our hands ?

*Cārūḍatta* ~God forbid ! [ All the same ] a Cāṇḍāla [ is ]  
 not, like Pālaka, ill-behaved and one acting thoughtlessly. So,  
 I beg of you [ to allow me ] to see the face of [ my ] son [ for the  
 last time ], for the sake of [ securing ] heaven.

*Cāṇḍālas* :—Let this be done.

( *Behind the curtain* ) Alas, father ! Alas, papa !

[ *Cārūḍatta, hearing, pathetically repeats, 'O chieftain of your caste' etc.*

*Cāṇḍālas* :—O citizens, make way for a moment Let this  
 noble Cārūḍatta see [ his ] son's face. ( *Facing the curtain* ) Sir,  
 hither, hitherward. Come, you boy, come.

( *Then enter Vidūṣaka taking the boy with him* )



विदूषकः—तुवरडु तुवरडु महमुहो । पिदा दे माखि षीअदि । [ त्वतां  
त्वतां भद्रमुत्त । पिता ते माखितु नीयते । ]

दारकः—हा ताद हा आवुक । [ हा तात हा पितः । ]

विदूषकः—हा पिअवअस्त कहिं मए तुमं पेविसद्व्यो । [ हा प्रियवयस्य  
कुत्र मया त्वं द्रश्यः । ]

—चाखदत्तः—( पुत्रं मित्रं च वीक्ष्य ) हा पुत्र हा मैत्रेय । ( सकलणम् ) २५-

भोः कष्टम् । चिरं एतु भविष्यामि परलोके पिपासितः ।  
अत्यल्पमिदमस्माकं निवापोद्दकभोजनम् ॥ १७ ॥

किं पुत्राय मयच्छामि । ( आत्मानमवलोक्य । यशोपवीतं वृद्धा ) आं इदं तावदस्ति  
मम च । अमौक्तिकमसौवर्षं ब्राह्मणानां विभूषणम् ।  
देवतानां पितॄणां च भागो येन प्रदीयते ॥ १८ ॥

( इति यशोपवीतं ददाति )

चाण्डालः—आजच्छ ले चालुदत्ता आजच्छ । [आमच्छ रे चारुदत्त आमच्छ ।]  
द्वितीयः—अले अज्जचालुदत्तं गिलुववदेण णामेण अलवेक्षि । अले पेवत् १-

Vidūṣaka :—Make haste, make haste, [ O ] auspicious-faced  
one. Your father is being led for being killed.

Dāraka :—Alas, father ! Alas, papa !

Vidūṣaka :—Alas, dear friend ! Where are you to be seen  
by me ?

Cāradatta :—( Seeing his son and friend ) Alas, son ! Alas  
Maitreya ! ( Pathetically ) Oh, the pity of it !

I shall indeed [ have to ] be thirsty for a long time in the  
other world ! Extremely small [ would be ] for us, this liba-  
tion water and food [ offered by the son at the Śrāddha, with  
his tiny hands ] ( 17 )

What shall I offer to [ my ] son [ as my legacy ] ? ( Looking  
over his own person, seeing the sacred thread ) Oh, yes : This  
indeed does belong to me—

The ornament of Brāhmanas, [ though ] not made of pearls  
or made of gold, by [ the use of ] which is offered the share  
[ in the oblations ] to deities and the Manes ! ( 18 )

Cāṇḍāla :—Come along, you Cāradatta, come.  
Second :—O [ you ], you are addressing Cāradatta without  
[ any ] title ! O [ you ], see—

अव्युदण अवशाणे तद्देअ लत्तिदिवं अहदमागा ।

उद्दामे द्य किशोली णिअदी वसु षडिच्छिदु जादि ॥ १९ ॥

अण्णं च । शुक्खा चयदेशां शे किं विण्णमिअमत्यए ण काअन्वम् ।

लाहुगादिदे वि चन्दे ण वन्दणीए जणपदददा ॥ २० ॥

[ अरे आर्यचारुदत्त निरुपपदेन नाम्नात्पसि । अरे पश्य

अम्युदयेऽवसाने तथैव रात्रिर्विमहतमार्गा ।

उद्दामेव किशोरी नियति खलु प्रत्येपितु याति ॥

अन्यच्च । शृणुष्व व्यपदेशा अस्य किं विनमितमस्तक न कर्तव्यम् ।

राहुगृहीतोऽपि चन्द्रो न वन्दनीयो जनपरस्य ॥ ]

१ दारक - अर रे चाण्डाला कहिं मे आवुक्क णेध । [ अरे रे चाण्डाली कुत्र मम पितर नयथ । ]

चारुदत्त - बस -

अंसेजु विधत्तकरवीरमालां रुक्मन्धेन शूल हृदयेन शोकम् ।

आघातमद्राहमनुप्रयासि शामित्रसालक्षुमिवाध्वरेऽन ॥ २१ ॥

चाण्डाल - दारुआ

In prosperity [ and ] in adversity [ lit at the rise and at the set ] exactly in the same manner, with [ its ] course unimpeded day and night, does destiny, like a young mare unrestrained [ by the reins ], pass on, overriding indeed [ a person ] ! ( 19 ) .

And further

[ Though all ] titles [ are ] useless [ now ] for him, should not the head be bent down [ in his honour ] ? Is not the moon, though swallowed up [ or, clasped ] by Rāhu, not adorable by the [ inhabitants of the ] land ? ( 20 )

Dārsaka — O you Cāndālas ! Where are you taking my papa ?

Cārudatta — Dear boy !

Bearing the garland of Karavīra [ flowers ] across the shoulders, the stake on the shoulders, and affliction in the heart, I move on to-day to the place of execution, like the goat at a sacrifice to the slaughterer for being killed ! ( 21 )

Cāndāla — Boy.

ण हु अम्हे चाण्डाला चाण्डालकुलम्भि जादपुव्या वि ।

जे अहिभवन्ति शाहु ते पावा ते अ चाण्डाला ॥ ०० ॥

[ दारक न खंटे वय चाण्डालाधाण्डालकुले जातपूर्ग अपि ।

वेऽभिभवन्ति साधु ते पापास्ते च चाण्डाला ॥ ]

दारक — ता कीस मारेष आनुकम् । [ तत्किमर्थं मारयथ पितरम् । ]

चाण्डालः — दीहाओ अत्तं लाअणिओओ वसु अवलज्जहि ण वसु  
अम्हे । [ दीर्यापु अन्न एज्जणियोगं खल्वपराध्यनि न खलु आत्तम् । ]

दारक — आत्राद्रेष मम् । मुञ्चथ आनुकम् । [ व्यापश्यतम् माम् । मुञ्चत पितरम् । ]

चाण्डाल — दीहाओ एव भणन्ते चिल मे जीव । [ दीर्यापु एव  
भणन्ति मे जीव । ]

चारुदत्त — ( सात्त पुत्र कण्ठे प्छीत्वा )

इह तस्मैहस्तप्रस्य सममाह्वयदरिद्रयो ।

अचन्द्रेणमनौशरि हृदयस्यानुलेपनम् ॥ २३ ॥

( असेन विभ्रत — ( १०।२१ ) इत्यादि पुन पठति । अवलोक्य स्वगनम्  
अमी हि वल्लान्तरुद्धवक्त्रा ( १०।१६ ) इत्यादि पुन पठति )

Not indeed [ are ] we [ really ] Candālas, though we have  
been already born in a Candāla family tho' who ill-treat  
a good man they [ are ] the sinful [ people ] and they [ are  
the real ] Candālas ( 22 )

Dāraka — Then, for what purpose are you killing [ my ] papa?

Candāla — Long lived one here the king's order indeed is  
not fault [ or, offends ] not indeed we

Dāraka — Kill me, let go [ my ] papa.

Candāla — Long lived one, live long for me, [ you who  
are ] talking thus

Cārudatta — ( Claspng his weeping son by the neck )

This [ that is a son is ] that well known ( tat ) all in all of  
affection the same for [ both ] the prosperous and the penniless,  
the [ soothing ] ointment for the heart [ though ] not constitu-  
ted of sandal or of Uśira [ pas'se ] ( 23 )

[ Repeats again Bearing across the shoulders etc X-21, behold-  
ing, to himself, repeats again ' These again with their faces covered  
up with the ends of their garments' etc X 16 ]

३ विदूषक—भो भद्रमुहा मुञ्चथ पियवजसस चारुदत्तम् । मं वावादेथ ।  
[ भो भद्रमुखौ मुञ्चन् पियवयस्य चारुदत्तम् । मा व्यापादयतम् । ]

चारुदत्त—शान्त पापम् । ( वृष्ट्वा स्वगतम् )-अद्यावगच्छामि । ( सम-  
६ सस्थित- ( १०।१६ ) इत्यादि पठति ) ( प्रकाशम् ) एताः पुनर्हर्म्यगताः  
१ स्त्रियो माम् ( १०।११ ) इत्यादि पुनः पठति )

चाण्डाल—ओशलथ अज्जा ओशलथ ।

किं वेकखध द्वाप्युलिशं अज्जावशेण प्पणट्टजीवाशम् ।

कूये खण्डितपाशं कञ्चनकलशं विधु इद्वन्तम् ॥ १४ ॥

[ अपसरतार्याः अपसरत ।

किं पश्यत सत्पुत्रपमयसोवशेण प्रनट्टजीवाशम् ।

कूपे खण्डितपाशं काञ्चनकलशमिव मञ्जन्तम् ॥ ]

( चारुदत्तः सकलणम् शक्तिविमलमयूख— ( १०।१३ ) इत्यादि पठति )

अपर.—अले पुणोवि घोशेहि । [ अरे पुनरपि घोषय । ]

( चाण्डालस्तथा करोति )

चारुदत्त—प्राप्तोऽहं द्यसन्नकृशां दशामनार्या

यत्रेदं फलमापि जीयितावसानम् ।

Vidusaka — O gentle sirs [ lit auspicious faced ones ] let go [ my ] dear friend Carudatta Kill me

Carudatta — God forbid ! ( Seeing, to himself ) To-day I have comprehended : ( Repeats ' Well circumstanced ' etc. X. 16 ) ( Aloud ) [ Repeats again ' These ladies again stationed at the man- sions me ' etc X-11

Cāndāla—Get out of the way, gentlemen, get out of the way

Why are you [ keen on ] looking at a good man who has lost [ all ] hope of life gone under the control of infamy, like a golden jar sinking in a well, with the rope [ holding it ] cut off ? ( 24 )

[ Carudatta pathetically repeats ' pure rays of the moon ' ( X. 13 ) etc

The Other — Aye, proclaim once again.

[ Cāndāla does accordingly ]

Carudatta —

I have [ already ] attained to an ignoble state wretched ( *lśā* ) owing to disaster, where the fruit [ or, result ] too [ 12 ]

एषा च व्यथयति घोषणा मनो मे  
श्रोतव्यं यदिदमसौ मया हतेति ॥ २५ ॥

( ततः प्रविशति प्रासादस्थो बद्ध-स्थावरकः )

स्थावरकः—( घोषणामाकर्ण्य स्वेकुक्यम् ) कथं अपात्रे चालुदत्ते वावा-

दीअदि । हगे णिअलेण शामिणा बन्धिदे । भोडु । आकन्दामि । शुणाथ ३  
अज्जा शुणाथ । अत्थि दाणिं मए पात्रेण पत्रहणपट्टिवत्तेण पुष्पकरण्डअजिण्णु-  
ज्जाणं वशन्तशेणा णीदा । तसो मम शामिणा मं ण कामेशिसि कडुअ बाहु-  
पाशबलक्कालेण मालिदा ण उण एदिणा अज्जेण । कथम् । विट्टलदाए ण को ६  
वि शुणादि । ता किं कलेमि । अत्ताणअं पाठेमि । ( विचिन्त्य ) जइ एव्वं  
कलेमि तदा अज्जचालुदत्ते ण वावादीअदि । भोडु । इमादो पाशादबालग्ग-  
पुदोळिकादो एदिणा जिण्णगववत्तेण अत्ताणअं णिविक्खामि । बलं हगे उव- ९  
रुदे ण उण एसो कुलपुत्तविहगणं वासपादवे अज्जचालुदत्ते । एव्वं जह  
विवज्जामि उद्वे मए पल्लोए । ( इत्यात्मानं पातयित्वा ) हीं ही । ण उवल-  
दम्हि । भगे मे दण्डणिअले । ता चाण्डालघोशं शमण्णेशामि । ( दृष्ट्वापसृत्य ) १२  
हंहो चाण्डाला अन्तलं अन्तलम् । [ कथमपापभारुदचो व्यापाद्यते । अहं निग-  
द्वेन स्वामिना बद्धः । भवतु । आकन्दामि । शृणुनार्याः शृणुत । अस्तीदानीं मया  
पापेन प्रवहणपरिवर्तेन पुष्पकरण्डकजीर्णोद्यानं वसन्तसेना नीता । ततो मम स्वामिना १५  
मां न कानयस इति कृत्वा बाहुपाशाबलाकारेण मारिता न पुनरेतेनार्येण । कथम् ।  
विट्टरतया न कोऽपि शृणोति । तर्किं करोमि । आत्मानं पातयामि । ... यद्येवं करोमि  
तदार्यचारुदत्तो न व्यापाद्यते । भवतु । अस्या प्रासादबालाग्रप्रतोलिकात् एतेन १८  
जीर्णगवाशेनात्मानं निक्षिपामि । वरमहमुपरत न पुनरेष कुलपुत्रविहगानां वासपाद्य

this end of life And [further] this proclamation pains my  
mind in that I have to hear this, that she was killed by  
me ! ( 25 )

( Then he discovered Sthāvaraka bound down, stationed in the palace )

Sthāvaraka —( Listening to the proclamation, with distress )

How ? The innocent Cārudatta is being killed ? I have been  
bound down with fetters by [ my ] Master. All right ! I shall  
shout out Listen, gentlemen, listen—Now it happened that  
by me, a sinful wretch, was carried Vasaltassanā, owing to an  
interchange of cars, to the Puspakarandaka old garden. Then,  
by my Master was she killed by force with the noose of [ his ]

आर्यचारुदत्त । एवं यदि निपद्ये लब्धमया परलोकं<sup>१</sup> आश्वर्यम् । नोपगतोऽस्मि ।  
 २१ मशो मे दण्डनिगड । तच्चण्डालघोरं समान्निष्यामि । इहो चाण्डाली  
 अन्तमन्तरम् । ]

चाण्डाली—अले के अन्तल मागेदि । [ ओरे कोऽन्तर याचते । ]

( चेट गुणाघ (२१-२५-४) इति पूर्वाक्त पठति )

चारुदत्त —अयं कोऽयमेवंविधे काले कालपाशास्थिते मयि ।

अनावृष्टिहिते सस्ये द्रोणमेव इवेदित ॥ २६ ॥

भो श्रुत भवद्भि । न भीतो मरणाऽस्मि केवलं दूषित यद्वा ।

विशुद्धस्य हि मे मृत्यु पुत्रजन्मसमो भवेत् ॥ २७ ॥

arms, on the ground (*etc*) that she did not love him, and not by this noble one What? No one hears owing to the great distance! Then, what shall I do? Shall I throw myself down? (*Thinking*) If I do this then the noble Cārudatta would not be killed! All right! From this small terrace-end of the palace, I shall throw myself down, through this old window. Better if I am dead [in doing this], but not this roosting tree for the birds in the form of nobly born men, the noble Cārudatta. If I die thus, heaven is secured by me! (*Throwing himself down*) Ha Ha! I have not died! [On the contrary] my fetters used for [my] chastisement have been smashed! So I shall search for [the place of] the proclamation of the Candālas! (*Seeing approach ing*) Halloa, Candālas, [make] room, [make] room

Cāndālas —Aye who is asking for room?

[Ceta repeats 'Listen etc said before

Carudatta —Ah

Who is this one risen up at such a time when I am caught by the noose of Death like the Drona cloud, when the crop is hit by drought? (26)

Oh, did you hear?

I am not afraid of death only [my] fame has been tarnished. Death for me cleared [of guilt] would indeed be equal to [that is, as gratifying as] the birth of a son! (27)

अन्यच्च

तेनास्म्यकृतवीरेण क्षुब्धेणात्यल्पबुद्धिना ।

शरेणैव विपाकेन दूषितेनापि दूषितः ॥ २८ ॥

चाण्डालौ—धावलम अवि शब्दं भणाशि । [स्थावरक अपि सत्यं भणसि ।]

चेदः—शब्दम् । हगो वि मा कश्श वि कषइइशाशि ति पाशादबाल-  
गपदोलिकाए दण्डणिअलेण वन्धिअ णिक्खित्ते । [ सत्यम् । अहमपि मा,  
कस्यापि कथयिष्यसीति प्रासाद्वारौप्रप्रतोमिकाया दण्डनिगडेन बद्धा निक्षितः । ]

( प्रविश्य ) शकारः—( सहर्षम् )

मंशेण तिक्खामिलकेण भत्ते शाकेन शूणेण शमच्छुकेण ।

भुत्तं मए अत्तणअइशा गेहे शालिइशकूलेण गुलोदणेण ॥ २९ ॥

( कर्णं दत्त्वा ) भिण्णकंशसङ्गणाए चाण्डालवाआए शलशंजोए । जधा अ एशे  
उक्खालिदे वज्झाडिण्डिमशदे पडहाणं अ शुर्णाभादि तथा तक्केमि दलिच्चालु-  
दत्ताके वज्झाणं णीआदि ति । ता पेक्खिइशम् । शत्तविणाशे णाम मम महन्ते,  
हलकइश पलिदोशे होदि । शुद्धं अ मए जे त्ति किं शत्तुं वावादअन्तं पेक्खदि

And further,

By him, with whom I had formed no enmity, mean,  
extremely weak-minded, [and] although contaminated him-  
self, was I contaminated as though with an arrow besmeared  
with poison ! ( 28 )

Cāṇḍālas :—Sthāvaraka, are you telling the truth ?

Ceṣa :—The truth . And I was also bound down with puni-  
tive fetters and thrown on the small terrace-end of the palace  
[ by my Master ] saying ' [ Beware ], do not speak [ about this ]  
to any one ' .

( Entering ) Sakāra :—( With joy )

I have taken [ my ] meal in my house, with meat [ made ]  
pungent and sour, rice, vegetables, soup with fish, boiled  
Sāli rice, and rice mixed with guda. ( 29 )

( Listening ) [ It is ] the voice of the Cāṇḍālas speaking,  
producing a Khankhana sound like cracked bell-metal. And  
inasmuch as this loudly resounding noise of the drums and  
dindīma [ drums beaten at the execution ] of the condemned  
[ criminal ], is being heard, I infer that the beggarly Carudatta is  
being taken to the place of execution ! So, I shall [ now ] be  
looking on. The death of an enemy indeed is to me [ the cause

तद्दृश अण्णदृश जम्मन्तले अविस्सलोगे ण होध्दि । मए वसु विशगणित्ताम्भप-  
 ५ विट्ठेण विअ कीटण्ण किं पि अन्तल मग्गमाणेण उप्पाट्ठिदे ताह दलिद्धिचालु-  
 दत्ताह विणाशे । शपदं अत्तणकेलिकाए पाशाद्वालग्गपदोलिकाए अहिलुहिअ  
 अत्तणो पलकम पेयस्सामि । ( तथा कृत्वा दृष्ट्वा च ) ही ही एदाह दलिद्धिचालु-  
 १ दत्ताह वज्झ णीअमाणह एवट्ठे जणशमद्दे ज वेलं अम्हालिसे पवले वलमणुइशे  
 वज्झं णीअदि त वेल कीटिसे भवे । ( निरीक्ष्य च कथम् । एते शे णववट्ठके  
 विअ मण्डिदे दन्तिस्सण दिश णीअदि । अध किंणिमित्त ममकेलिकाए पाशाद-  
 ११ बालग्गपदोलिकाए शमीवे घोषणा णिवाट्ठिदा णिवाल्लिदा अ ( विलोक्य ) कथम्  
 यावलके चेहे वि णत्थि इध । मा णाम तेण इदो गदुअ मन्तभेदे कडे भविइशादि ।  
 ता जाव णं अण्णेशामि ।

१५ [ मासेन तित्ताम्भेन भक्त शानेन सुपेन समस्यकेन ।

भुक्त मयात्मनो मेहे शालीयुत्रेण गुडीदनेन ॥

मिन्नकास्यवत्सङ्गणात्वाभ्याण्डालशाचाया स्वस्रयोग । यथा चैप उद्गीतो बध्यडिण्डि-  
 १० मशब्द पट्टहाना च धूपने तथा तर्जयामि दरिद्राहदत्तको बध्यस्थान नीयत इति ।  
 तत्प्रेक्षिष्ये । शत्रुविनाशो नाम मम महान्ददयस्य परितोषो भवति । भुक्त च मया  
 योऽपि किल शत्रु प्यापाद्यमान पश्यति तस्यान्यस्मिन्नन्तरोऽक्षिणोगो न भवति ।  
 ११ मया एतु विपमधिगर्भप्रविष्टेनैव कीटकेन किमप्यन्तर मृगयमाणेनोत्पादितस्तस्य दरि-  
 द्रचाहदत्तस्य विनाशः । सामन्तमात्मीयाया प्रासादबालाग्रपतोलिकायामधिरुह्यात्मनः

of] great gratification of the heart And I have heard—Whoever indeed sees [his] enemy being destroyed, would not have [any] eye-disease in his [other] next birth By me indeed, like a worm entering [or, occupying the interior of a poisonous knotted portion of a herb] and seeking some way [therein], has been brought about the destruction of that beggarly Cārudatta. Now, ascending to the small terrace end of my own palace, I shall witness [the outcome of] my own exploit ( *Dang accordingly and seeing* ) Ha ! Ha ! If there [is] such a huge [concourse of people, when this beggarly Cārudatta is being taken to the place of] execution, what sort [would the crowd] be on the occasion, what time a most excellent, eminent human being like us is being taken to be executed ? ( *Observe* ) What ? Here is he being taken to the southern quarter decked like a new [or, young] bull ! But, for what reason has the



पराक्रमं पद्यामि । ...ही ही एतस्य द्वादिचारुद्वैतस्य वृध्यं नीयमानस्यैनाज्ञानसंमर्दः  
 यस्यां बेलायामस्मादृशः प्रवरो वरमानुषो वृध्यं नीयते तस्यां बेलयां कीदृशो भवेत् । २४  
 ...कथम् । एष ॥ नवबलीवर्द इव गण्डितो दक्षिणा दिशं नीयते । अथकिनिमित्त मदी-  
 यायाः प्रासादाबालाग्रपतोलिकायाः समीपे घोषभा निपतिता निवारिता च । ... कथम्  
 स्थावरकभ्रेटोऽपि नास्तीह । मा नाम तेनेतो गत्वा मन्त्रभेदः कृतो भविष्यति । २७  
 सदावदेनमन्विष्यामि । ] इति ( इत्यवतीर्योपसर्पति )

चेटः—( दृष्ट्वा ) भट्टालका एशे शे आगडे । [ भट्टारका एष स आगतः । ]

चाण्डालौ—ओशालघ वेष मगं दालं दक्षेध होध तुणहीआ ।

अविणअतिकखविशाणे इट्टवइहे इवां एदि ॥ १० ॥

[ अपसरत दत्त मार्गं द्वार पिपत्त भवत तूष्णीकाः ।

अविनयतीकृष्णगिपाणो दुष्टबलीवर्द इत एति ॥ ]

शकारः—अले अले अन्तलं अन्तलं देध । ( उपसृत्य ) पुइतका थावलका  
 चेढा एहि । गच्छइह । [ ओरे ओरे अन्तरमन्तरं दत्त । ...पुत्रक स्थावरक चेट एहि ।  
 गच्छाव । ]

चेटः—ही ही अणञ्ज वशन्तशेणिअं मालिअ ण एलितुहे शि । शंपदं  
 पणइजणकण्पपादवं अज्जचालुदत्तं मालइदुं वशशिदे शि । [ ही ही अनार्य  
 वसन्तसेना मारयित्वा न परितुष्टोऽसि । सांपत प्रणयिजनरूपपादपमार्यचारुदत्त मारयितुं  
 व्यवसिनोऽसि । ]

proclamation been made and [ immediately ] stopped near the  
 small terrace-end of my palace? ( Beholding ) What, Sthāvaraka  
 Ceta is not here either. I hope, having gone from here, he would  
 not be divulging the secret' So, I shall just make a search  
 for him [ Getting down, approaches

Ceta :—( Seeing ) Gentlemen, here has he come

Cāṇḍālas .—

Get out of the way, make way; close the doors; remain  
 silent, here is coming [ this ] wicked bull with sharp horns in  
 the form of immodest behaviour' ( 30 )

Śakūra —Oh, oh, make way, [ make ] way ( Approaching )  
 Dear son, Sthāvaraka Ceta, come, let us go

Ceta —Ha ! Ha ! Rogue ' You were not fully satisfied by  
 killing Vasantsenā . [ so ] now, you are resolved upon killing  
 the noble Caradatta, the wish-fulfilling tree for the suppliants !

शकारः—ण हि लज्जकुम्भशलिशे हग्गे इत्थिअं वावादेमि । [ न हि स्तनकुम्भसदृशोऽहं सिय व्यापादयामि । ]

१३ सर्वे—अहो तुए मारिदा । ण अज्जचारुदत्तेण । [ अहो त्वया मारिता । नार्यचारुदत्तेन । ]

शकारः—के एव्व भणादि । [ ऊ एव भणति । ]

१४ सर्वे—(चेटमुद्दिश्य) ण एसो साहू । [ नन्वेप साधु । ]

शकारः—(अपवार्यं सभयम्) अविद् मादिके अविद् मादिके कथ थावलके चेडे शुद्धे ण मए शंजदे । एशे स्तु मम अक्कजइइ शमली । ( विचिन्त्य )

१० एव्वं दाव फलइइशम् । ( मकारम् ) अलिअ भइटालका । हहो एशे चेडे शुवण्ण-  
शैलिआए मए गहिदे पिडिट्ठे मालिदे बद्धे अ । ता किइवेले एशे जं भणादि किं  
शब्दम् । ( अपवारितकेन चेदस्य ऋक प्रयच्छति । स्वीकम् ) पुइतका थावलका

११ चेडा एदं गेण्हिअ अण्णधा भणाहि । [ हन्त कथं स्थावरकधेटः तुष्टु न मया सयत ।  
एय खलु ममाकार्यस्य साक्षी । ...एव तावत्करिष्यामि । . .अलीकं भद्राकाः ।  
अहो एय चेद सुवर्णचोरकिया मया गृहीतस्ताडितो मारितो बद्धश्च । त कृतवैर एय  
१२ यज्जगति कि सत्यम् । .. पुनरु स्थावरक धेट एतद्गृहीत्वान्यथा भण । ]

चेदः—( गृहीत्वा ) पेक्खथ पेक्खथ भद्राकका । हहो शुवण्णेण मं पलो-  
भेदि । [ पश्यत पश्यत भद्राका । अहो सुवर्णं मा श्लोभयति । ]

Sākāra —Resembling a jar full of jewels, I shall not surely be killing a woman !

All —Oh, [she was] killed by you, not by the noble Carudatta.

Sākāra —Who says so ?

All —( Pointing to Ceta ) Well, this good man.

Sākāra —( Aside in fear ) Alas ! Alas ! What ? Sthāvaraka Ceta was not properly secured [ with chains ] by me He [ is ] indeed the witness of my [ da-tardly ] crime. ( Thinking ) I shall just do this ( Aloud ) Alas Gentlemen. Oh [ look here ], this Ceta was caught by me for the theft of gold, and beaten, given a hiding and bound down [ or, imprisoned ] So what he indeed being on inimical terms [ with me ] says—[ is it ] the truth ? ( Hands over his bracelet to Ceta, without being observed by others in a whisper ) Dear son, Sthavara Ceta, speak otherwise [ than what you have told before ] on taking this.

Ceta —( Taking it ) Look, look, gentlemen Oh, it is tempt-  
ing me with [ the bribe of ] gold

शकारः—( कटकमाच्छ्रित्य ) एषो शे शुवर्णके जइश कालणादो मए २७  
बद्धे । ( सकोधम् ) हंहेो चाण्डाला मए वसु एशे शुवर्णभण्डाले णित्ते शुवर्णं  
चोलअन्ते मालिदे पिडिट्ठे । ता जदि ण पत्तिआअघ ता पिडिट्ठ दाव पेवत्तघ ।  
[ एतत्तत्तुवर्णकम् यस्य कारणान्मया बद्ध । . ह्येो चाण्डाला मया खल्वेव सुवर्ण- ३०  
भाण्डारे नियुक्त. सुवर्णं चोरयन्मारितस्तादित । तद्यदि न प्रत्ययेथे तदा पृथं  
तावत्पश्यतम् । ]

चाण्डालौ—( दृष्ट्वा ) शोहणं भणादि । वितत्ते चेहे किं ण प्पलवदि । ३१  
[ शोभन भणति । वितत्तध्वेत. किं न प्रलयति । ]

चेष्टः—हीमादिके ईदिशे दाशभावे जं शच्चं कंपि ण पत्तिआअदि ।  
( सक्रुणम् ) अज्जच्चालुदत्त एत्तिके मे विहवे । [ हन्त ईदशो दासभावः यत्कर्त्तव्यं ३१  
कमपि न प्रत्याययति । ...आर्यचारुदत्त एतावान्मे विभवः । ] (इति पादयो पतति)

चारुदत्तः—( सक्रुणम् )

उत्तिष्ठ भोः यत्तितत्साधुजनानुकम्पि-  
स्त्रिष्कारणोपगतवान्धव धर्मशीलः ।

यत्न. कृतोऽपि सुमहान्मम मोक्षणाय

देवं न संयदति किं न कृतं त्वयाय ॥ ३१ ॥

Sākāra :—( *Snatching away the bracelet* ) This [ is ] that gold  
for the sake of which, he was bound down by me. ( *With rage* )  
Halla, Cāṇḍālas ! By me indeed was this one appointed to  
[ guard my ] gold treasure, beaten and given a hiding when he  
stole [ lit. stealing ] the gold So, if you are not convinced [ by  
my words ], just inspect then [ his ] back.

Cāṇḍālas :—( *Seeing* ) He speaks rightly . What would not  
the Ceṭa, quite tormented, be prattling ?

Ceṭa :—Alas ! Such [ is ] servitude, that it can not convince  
any one of truth [ being spoken by a servant ] ( *Pathetically* )  
Noble Cārudatta, so much [ only is ] my power [ to help you ].

[ *Falls at his feet* ]

Cārudatta :—( *Pathetically* )

Get up, you taking pity on a good man down [ on his luck ],  
[ you ] a relative come disinterestedly, [ you ] of a righteous  
nature; though a very great effort was made [ by you ] for my  
release Fate does not fall in with [ it ] . What has not been  
done by you to-day [ for me ] ?

चाण्डाली—भट्टके विट्ठिअ एइं चेढं गिम्सालेहि । [ भट्टक ताडयित्वैतं चेढं निष्कासय । ]

शकारः—णिकम ठे । (इति निष्कामयति) अले चाण्डाला किं विलम्बेण । मालेध एदम् । [ निष्काम रे । ... अरे चाण्डाली किं विलम्बेणे । मारयतमेनम् । ]

चाण्डाली—जदि तुवलाशि ता शअं ज्जेव मारेहि । [ यदि त्वरयसे तदा स्वयमेव मारय । ]

रोहसेन.—अले चाण्डाला मं मारेध । मुञ्चध आवुकम् । [ अरे चाण्डाली मां मारयतम् । मुञ्चतं पितरम् । ]

शकारः—शपुचं ज्जेव एइं मालेध । [ सपुत्रमेवैत मारयतम् । ]

चारुदत्तः—सर्वमस्य मूर्खस्य संभान्यते । तद्ब्रूञ्च पुत्र मातुः समीपम् । ]

रोहसेनः—किं मए गदेण काद्व्वम् । [ किं मया मतेन कर्तव्यम् । ]

चारुदत्तः—

आभ्रमं यस्स गन्तव्यं गृहीत्वापैय मातरम् ।

मा पुत्र पितृदोषेण न्ममप्येवं गमिष्यसि ॥ ३१ ॥

तद्वयस्य गृहीत्वैनं वज ।

विद्वपकः—भो वअस्स एव्वं तुए ताणिदम् तुए विणा अहं पाणाइं धारेमि ति । [ भो वयस्य एव त्वया ज्ञानम् त्वया विनाह पाणांघ्राप्यामीति । ]

Cāndālas —Master, having beaten this Ceta, drive [him] out.

Sakāra —Get away, you ? (Drives him out) O you Candālas, why are you delaying ? Kill him

Cāndālas —If you are in [such] a hurry, then, kill [him] yourself

Rohasena —O Cāndālas, kill me, release [my] father.

Śakāra —Kill him indeed along with [his] son.

Cārudatta —Everything is possible in the case of this fool.

So go, [my] son, to [your] mother

Rohasena —What should I do, on going away ?

Cārudatta —

Taking [your] mother, you should go this very day, child, to [stay in] a hermitage, may not you also, son, come to this [pass] owing to the crime of [your] father' (31)

So, friend, go taking him [with you]

Vidūśaka —O friend, you know this [too well],—would I [be able to] bear [my] life without you ?

चारुदत्त—वयस्य स्वाधीनजीवितस्य न युज्यते तव प्राणपरित्याग ।

विदूषक—(स्वगतम्) जुत्त ण्णेदम् । तथा वि ण सस्कुणोमि विअव  
अस्सविरहिदो पाणाइ धारेदु त्ति । ता बम्हणीए दारअ समप्पिअ पाणपरिच्चाएण ६  
अत्तणो विअवअस्स अणुगमिस्सम् । (प्रकाशम्) भो वअस्स पराणेमि एदु लहुम् ।  
[ युक्तं त्विदम् । तथापि न शक्नोमि प्रियवयस्यविरहितं प्राणाधत्तुमिति । तद्ब्रह्मण्यै  
दारुणं सपर्य्यं प्राणपरित्यागेनात्मनः प्रियवयस्यमनुगमिष्यामि । भो वयस्य पराजया ९  
स्येत लघु । ] ( इति सकण्ठग्रहं पादयो पतति ) ( दारुकोऽपि रुदपतति )

शकार—अले ण भणामि शपुत्ताक चालुदत्ताक वावादेध त्ति । [ अरे  
ननु भणामि सपुत्रक चारुदत्त व्यापादयतमिति । ] ( चारुदत्तो भय नाटयति ) १२

चाण्डाली—णहि अम्हाण ईदिशी लाआण्णत्ती जधा शपुत्त चालुदत्त  
वावादेध त्ति । ता णिकम ले दालआ णिकम । ( इति निष्कामयत ) इम  
तइअ घोशण्णाम् । ताडध डिण्डिमम् । [ न ह्यस्फोटयती राज्ञश्चि यथा सपुत्र १५  
चारुदत्त व्यापादयतमिति । तभिष्काम रे दारुण निष्काम । इदं तृतीयं घोषणा  
स्थानम् । ताडयत डिण्डिमम् । ] ( पुनर्घोषयत )

शकार—(स्वगतम्) कध एण पत्तिआअन्ति पौळा । (प्रकाशम्) १६  
हहो चालुदत्ता बहुका ण पत्तिआअदि एसे पौळजणे । ता अत्तणकेटिकाए

*Carudatta*—Friend the abandonment of life by you who can command your life is not proper

*Vidusaka*—( *To himself* ) This [ is ] indeed proper Still, I cannot remain alive [ lit bear life ] separated from [ my ] dear friend So having handed over the boy to [ Carudatta's ] wife I shall follow [ my ] dear friend by abandoning [ my ] life ( *Aloud* ) O friend I shall take this one back straightaway ( *laghu* )

[ *Having embraced him clasping round the neck, falls at his feet The boy also weeping falls prostrate* ]

*Sakara*—O [ you ] surely I say—Kill Carudatta along with [ his ] son [ *Carudatta gesticulates fear* ]

*Candalas*—Such [ is ] not the king's order to us viz—Kill Carudatta along with [ his ] son Well go away you boy go away ( *Send him away* ) This [ is ] the third proclamation place Best the drum [ *Proclaim again* ]

*Sakara*—( *To himself* ) How these citizens are not [ still ] convinced ( *Aloud* ) Hallo Carudatta [ you ] brat this crowd

जीहाए भणाहि मए वसन्तशेणा मालिदेत्ति । [ कथमेते न प्रत्ययन्ते पौरा । .. अरे  
२१ चारुदत्त वटुकं न प्रत्ययत एए पौरजन । तदात्मीयया जिह्वया भण मया वसन्तसेना  
मात्तिनि । ] ( चारुदत्तस्तूष्णीमास्ते )

शकार — अले चण्डालगोहे ण भणादि चालुदत्तवटुके । ता भणावेध

२२ इमिणा जज्जलवशसण्णहेण शङ्खलेण तालिअ तालिअ । [ अरे चाण्डालमनुष्य न  
भणति चारुदत्तवटुकं । तद्गणयतमनेन जर्जरवशसण्णहेन शङ्खलेन ताडयित्वा ताडयित्वा ]

चाण्डाल. — ( प्रहारमुपम्य ) भो चालुदत्त भणाहि । [ भोश्चारुदत्त भण । ]

२३ चारुदत्त — ( सकरुणम् )

माप्यैतद्द्वयसनमहार्णवप्रपातं

न त्रासो न च मनसोऽस्ति मे विपादः ।

एको मां दहति जनापवादवह्नि-

र्वक्तव्यं यदिह मया हता प्रियोति ॥ ३३ ॥

( शकारं पुनस्तथैव )

चारुदत्त — भो भो पौराः । ( मया खलु नृशसेन ( १२०, २८ ) इत्यादि

३ पुनः पठति )

शकार — वावादिदा । [ व्यापदिता । ]

चारुदत्त — एवमस्तु ।

of citizens does not believe [in your guilt] So, speak out  
with your own tongue—' By me was killed Vasantasena '

[ Cārudatta remains silent

Sakāra — O Candāla man, [this] Cārudatta brat does  
not speak out So, make [him] speak out, by beating and  
beating [ hi n ] with this old bamboo-piece, the drum stick

Cāndāla — ( *Lifting up his scourge* ) O Cārudatta, speak out

Carudatta — ( *Pathetically* )

Having got this fall into the big ocean of misery, I have  
[ or, feel ] no fear, nor again dejection in [ my ] mind [ But ]  
one [ thing, viz ] the fire of public censure burns me, that I  
have to say here that by me was killed [ my ] beloved (33)

[ Sakāra again says as before

Cārudatta — O you citizens' ( *Repeats again ' By me,  
indeed, the cruel one' etc IX 30, 38* )

Sakāra — Was killed

Cārudatta — So be it

प्रथमचाण्डालः—अले तव अत्त वज्झपालिआ । [ अरे तवात्त वध्यपालिका । ] ६

द्वितीयचाण्डालः—अले तव । [ अरे तव । ]

प्रथमः—अले लेखखअं कलेमह । ( इति बहुविधं लेखक कृत्वा ) अले

जदि ममकेलिका वज्झपालिआ ता चिद्धु दाव मुहुत्तअम् । [ अरे लेख कुर्वः । ९

... अरे यदि मदीया वध्यपालिका तदा तिष्ठतु तावन्मुहूर्तकम् । ]

द्वितीयः—किंणिमित्तम् । [ किंनिमित्तम् । ]

प्रथमः—अले भणिदो म्हि पिडुणा शम्भं गच्छन्तेण जथा-पुत्त वीरअ जइ १३

नुह वज्झपालिआ होदि मा शहशा वावाद्दअशि वज्झम् । [ अरे भणितोऽस्मि  
पित्रा स्वर्गं गच्छता यथा-पुत्र वीरक यदि तव वध्यपालिका भवति वा सहसा व्यापा-  
दयति वध्यम् । ]

१५

द्वितीयः—अले किंनिमित्तम् । [ अरे किंनिमित्तम् । ]

प्रथमः—कदावि कोवि साहू अत्थं दइअ वज्झं मोआभेदि । कदावि

लण्णो पुत्ते भोदि तेण वद्धावेण शब्बवज्झाणं मोखे होदि । कदावि हत्थी बन्धं  
खण्ढेदि तेण शंभमेण वज्झे मुक्के होदि । कदावि लाअपलिवत्ते होदि तेण शब्बवज्झाणं  
मोक्खे होदि । [ कदापि कोऽपि साधुरर्थं वत्ता वध्य मोक्षयति । कदापि रात्रः पुनो

*First Cāṇḍāla* —Oh, your turn to kill in this case.

*Second Cāṇḍāla* —Oh, yours

*First* :—Oh, let us draw lines. ( *Drawing lines in various ways* ) Oh, if it [ would be ] my turn to kill, then just let it stand over for a while

*Second* :—Oh, for what reason ?

*First* :—Oh, I was addressed by my father going to heaven [ that is, when on death-bed ] thus—Son, Viraka, when it is your turn to kill, you should not straightaway kill the condemned person.

*Second* :—Oh, for what reason ?

*First* :—Sometimes, some good man or other releases the condemned person by giving wealth [ as ransom ] Perhaps a son is born to the king; owing to the great festival on the prosperous occasion, there is the release of all the condemned persons. Sometimes an elephant breaks [ his ] chains, and the condemned person becomes free, as a result of the consternation

२१ भवति तन वृद्धिमहोत्सवेन सर्ववध्याना मोक्षो भवति । कदापि हस्ती वध खण्डयति तेन सप्रमेण वध्या मुक्तो भवति । कदापि राजपरिवर्तो भवति तेन सर्ववध्याना मोक्षो भवति । ]

शकार — किं किं लाभपालिवचे होदि । [ किं किं राजपरिवर्तो भवति । ]

२२ चाण्डाल — अले वज्रपालिआए ठेस्तअ कलेह् । [ अरे वज्रपालिकाया लेख कुर्व । ]

शकार — अले शिग्घ मालेघ चालुदत्ताकम् । [ अरे शीम मारयत चारु-

३० दत्तम् । ] ( इत्पुस्त्या चेट ग्हीत्वैकान्ते स्थित )

चाण्डाल — अज्जचालुदत्त लाभणिओओ कुव अवलज्जहि ण वत्तु अम्हे चाण्डाला । ता शुमलहि ज शुमलिद्वम् । [ आर्यचारुदत्त राजनियोग-

३० खल्वपराध्यति न खलु वय चाण्डाला । तत्स्मर यस्मत्तयम् । ]

चारुदत्त — प्रभवति यदि धर्मो दूषितस्यापि मेऽथ प्रबलपुरुषयाक्यैर्भाग्यशोधात्कथञ्चित् ।

सुरपतिभयनस्या चत्र तत्र स्थिता या

द्व्यपनयतु कलङ्क स्वस्वभावेन सेव ॥ ३४ ॥

भो क तावन्मया गन्तव्यम् ।

[ produced ] Sometimes a revolution breaks out [ i.e. there is a change of kings ] then there is the release of all condemned persons

Sakara — What what ! Would there be a change of kings !

Candala — Oh let us draw lines about the turn to kill

Sakara — Oh kill Carudatta quickly

[ So say'ng tak'ng Ceta u th him stan'is in a corner

Candala — Noble Carudatta [ it is ] the king's order [ that ] is indeed at fault here not indeed we Candalas So remember what should be remembered [ at such a time ]

Carudatta —

If [ my ] piety has [ any ] power of me although somehow condemned to day on the [ strength of the ] words of powerful persons through [ my ] adverse fortune [ i.e. fault of fortune ], let she herself occupying the abode of Indra or wherever staying remove off [ this ] stigma by her own nature ! ( 34 )

Oh where now have I to go ?



चाण्डाल.—(अगतो दर्शयित्वा) अले एदं दीशदि दक्षिणमशाणम्  
जं पेन्सिअ वज्जा झत्ति पाणाइं मुञ्चन्ति । पेम्स पेवत्त ।

अद्धं कलेवलं पडिवुत्त कट्टन्ति दीहनोमाआ ।

अद्धं पि झूललगं वेश विअ अट्टहाशइश ॥ ३५ ॥

• [ओरे एतद्दृश्यते दक्षिणरमशाणम् यत्पेक्ष्य वज्या झटिति पाणान्मुञ्चन्ति ।  
पश्य पश्य । अर्धं कलेव( प्रतिवृत्त) कर्पन्ति दीर्घगोमायव. ।

अर्धमपि झूललगं वेश इवाट्टहासस्य ॥ ]

चारुदत्त — हा हतोऽस्मि मन्दभाग्य । ( इति मावेगमुपविशति )

शकार.—ण दाव गमिइशम् । चालुदत्ताक वाग्गाइम्मन्न दाव पेस्सामि ।  
( परिक्म्य दृष्ट्वा ) कथ उवविइटे । [ न तावन्नमिष्यामि । चारुदत्तक व्यापायमान  
तावत्पद्यामि । .. कथमुपविष्ट । ]

चाण्डाल — चारुदत्ता किं भीदेशि । [ चारुदत्त किं भीतोऽस्ति । ]

चारुदत्त.—( सहस्रोत्थाय ) मूर्त्त । ( न भीतो मरणादस्मि केवल दूषित  
यश. ( १०।२७ ) इत्यादि पुन. पठति )

Cāndāla —( Pointing out in front ) Oh, here is seen the  
southern cemetery, on seeing which, the condemned persons  
straightaway abandon life ! See see—

The jackals [ with their bodies ] stretched out, are dragging  
the half [ lower portion of the ] corpse hanging down, and the  
[ other ] half too is sticking to the stake like the dress [ or,  
mask ] of loud [ or, grinning ] laughter [ of Death ] ( 35 )

Cārudatta —Ha ! I am undone, luckless [ that I am ]

[ Sits down in a flurry

Sakāra —I shall not go for the present I shall just see  
Cārudatta [ actually ] being killed ( Walking about, seeing )  
What He has sat down !

Cāndāla —Cārudatta, are you afraid ?

Carudatta —( Suddenly getting up ) Fool

[ Repeats again ' I am not afraid of death only [ my ] fame  
has been contaminated' etc X 27

चाण्डालः—अद्भुत्चालुदने गगनमदले पडिवशन्ता चन्द्रशुक्ला वि  
 १२ दिशति लहन्ति । किं उण जणा मरणभीलुमा माणवा वा । लोए कोवि उडिदि  
 पडदि कोवि पडिदोवि उडोदि ।

उद्वन्तपडन्ताह वशणपाडिआ शवइश उण अरिय ।

एदाइ हिअए कदुअ संधालेहि अत्ताणअम् ॥ ३६ ॥

( द्वितीयचाण्डाल मनि ) एदं चउठं घोक्षणद्वणम् । ता उग्घोशमह ।

[ आर्यचारइत्त गगनतले प्रतिवसन्तो चन्द्रसूर्यापि विपत्तिं लभेते । किं पुनर्जना  
 मरणभीरवा मानवा वा । लोके कोऽप्युत्थितः पतति कोऽपि पतितोऽप्युत्थिते ।

उत्तिष्ठत्येतो वसन्पानिजा शवस्य पुनरस्ति ।

एतानि हृदये कृत्वा सधारयामानम् ।..

१ एतच्चतुर्थं घोषणास्थानम् । तदुद्धोषयाम् । ] ( पुनस्तथैवोद्धोषयत्. )

चारुदत्त — हा प्रिये वसन्तसेने । ( शशिमिलमयूख ( १०।१२ ) इत्यादि  
 पुन पठति ) ( ततः प्रविशानि सप्तम्या वसन्तसेना भिक्षुभ )

१ मिथु — हीमाणहे अट्टाणपडिइशन्तं शमइशाशिम वसन्तसेणिअं णअन्ते  
 अणुगगहिइदिहि पच्चज्जाए । उशाशिके इहि तुमं णइइशम् । [ आभर्षन् अस्थान-  
 परिभ्रान्ता समाश्वास्य वसन्तसेनिना नयन्नमुगृहीतोऽस्मि प्रव्रज्यया । उपासिके कुत्र  
 १२ त्वा नैप्यामि । ]

Cāndāla — Noble Carudatta, even the sun and the moon  
 residing in the sky region, do undergo privations, what then of  
 people [ in general ] or men afraid of death ? In [ this ] world,  
 some one [ after ] rising up, falls [ down ], some one although  
 [ already ] fallen down, rises [ again ]

Of the corpse, rising up and falling, there is the process of  
 the falling [ or, throwing ] away of a garment, bearing these  
 [ things ] in [ your ] heart, sustain yourself ( 36 )

( To the Second Cāndāla ) This [ is ] the fourth proclamation-  
 place So, let us proclaim

[ They proclaim again even as before

Cārudatta — Alas ! Beloved Vasantasenā !

[ Repeats again " Pure rays of the moon", etc X. 13

( They enter in excitement Vasantasenā and Bhikṣu )

Bhikṣu — O wonder ! [ In having the privilege of ] leading  
 on Vasantasenā, after comforting her fatigued in a strange [ or,  
 out of the way ] place, I am obliged to [ my ] renunciation.  
 [ Buddha- ] worshipper, where shall I take you ?

वसन्तसेना—अञ्जचारुदत्तस्स ज्जेव मेहम् । तस्स दसणेण मिअला  
 छणस्स विअ कुमुदिणि आणन्दहि मम् । [ आर्यचारुदत्तस्येव मेहम् । तस्य  
 दर्शनेन मृगलाञ्छनस्यैव कुमुदिनीमानन्दय माम् । ]

भिद्यु —( स्वगतम् ) कदलेण मग्गेण पविशामि । ( विचिन्त्य ) लाममग्गेण  
 ज्जेव पविशामि । उवाशिक एहि । इम ल अमग्गम् । ( आरुष्य ) कि णु क्खु एशे  
 लाममग्गे महन्ते कलअले झुणीअदि [ कनरेण मार्गेण प्रविशामि । राजमागणव  
 प्रविशामि । उपासिके एहि । अय राजमाग । किं नु खत्वेप राजमाग महान्कल  
 कल झ्यते । ]

वसन्तसेना—( अग्रतो निरूप्य ) कय पुरदो महाजनसमूहो । अञ्ज  
 जाणाहि दाव कि णदं ति । विसमभरकन्ता विअ वसुधरा एअशासोण्णरा उञ्ज  
 ण्णी वट्टदि । [ कथं पुरतो महाजनसमूहः । आय जानीहि तावत्किं न्दिदमिति ।  
 विपमभरकान्तेव वसुधरा एकपाश्चात्ततो जायनी वतते । ]

चाण्डाल —इम अ पच्छिम घोशणहाणम् । ता तालेध डिण्डिमम् ।  
 उग्घाशेध घोशणम् । ( तथा कृत्वा ) भो चालुदत्त पट्टिवाल हे । मा भाआहि ।  
 लहु ज्जव मालीअशि । [ इदं च पश्चिम घोषणास्थानम् । तथाऽप्यत डिण्डिमम् ।  
 उज्ज्वलयत घोषणाम् । भो चारुदत्त प्रतिपालय । मा भै । शीघ्रमेव मायते । ]

चारुदत्त—भगवत्यो दवता ।

Vasantasena —To the noble Carudatta's house itself  
 Delight me with his sight like the night-lotus [with that] of  
 the moon [having the hare for his mark]

Bhiksu —(To himself) By what route shall I enter [the city]?  
 (Thinking) 'I shall enter by the king's highway itself  
 [Buddha] worshipper come on Here [is] the king's highway  
 (Listening) How possibly is being indeed heard this big confused  
 noise on the king's highway?

Vasantasena —(Observing in front) What! A huge con-  
 course of people in front! Noble one just find out what possibly  
 it [is] Upsyini is [as though] raised up on one side the earth  
 being as though packed up with an uneven load!

Candala —And this [is] the last proclamation place So,  
 beat the drum proclaim the proclamation (Doing accordingly)  
 O Carudatta [just] wait do not be afraid You would be killed  
 at the shortest time

Carudatta —Holy deities!

- ३० भिक्षुः—( झुत्वा सप्तप्रमम् ) उवाशिके तुमं किल चालुदत्तेण मालिदोशि  
त्ति चालुदत्तो मालिदुं णीमदि । [ उपासिके, किल चारुदत्तेन मारितासीनि  
चारुदत्तो मारयितुं नीयते । ]
- ३३ वसन्तसेना—( सप्तप्रमम् ) हन्दी हन्दी कथं मम मन्दभाङ्गीए कीदे  
अज्जचालुदत्तो वावादीअदि । भो तुरिदं तुरिदं आदेसेहि मग्गम् । [ हा भिक्षु  
हा भिक्षु कथं मम मन्दभागिन्या. इत आर्यचारुदत्तो व्यापायते । भोः त्वरितं त्वरित-  
३६ मदिहाय मार्गम् । ]
- भिक्षुः—तुवल्लु तुवल्लु बुद्धोवाशिका अज्जचालुदत्तं जीअन्तं शमइशा-  
शिदुम् । अज्जा अन्तलं अन्तलं देध । [ त्वरता त्वरता बुद्धोपासिकार्यचारुदत्त  
३१ जीवन्तं समास्वसयिणुम् । आर्याः अन्तरपन्तरं दत्त । ]
- वसन्तसेना—अन्तरं अन्तरम् । [ अन्तरमन्तरम् । ]
- चाण्डालः—अज्जचालुदत्तं शामिणिओओ अवलज्झदि । ता शुमलेहि  
३२ जं शुमलिवच्चम् । [ आर्यचारुदत्तं स्वामिनियोओऽपराध्यति । तत्स्मरं यत्स्मर्तव्यम् । ]
- चारुदत्तः—केवहुना । ( मभवति ( १०।३४ ) इत्यादि श्लोकं पठति )
- चाण्डालः—( स्वप्नमाहृष्य ) अज्जचालुदत्तं उत्ताणे भविमं समं धिदु ।  
३५ एकप्यहालेण मालिअं तुमं इग्गं णेम्ह । [ आर्यचारुदत्तं ज्ञानो भूत्वा समं तिष्ठ ।  
एकप्रहारेण मारयित्वा त्वा स्वर्गं नयाव । ] ( चारुदत्तसन्धा तिष्ठति )

**Bhikṣu** :—( *Hearing, in excitement* ) [ *Buddha-* ] worshipper, here is Cārudatta being led for being killed, on the ground ( *it* ) that you indeed were killed by Cārudatta !

**Vasantasenā** —( *In a flurry* ) Ah, fie ! Ah, fie ! What, is the noble Cārudatta being destroyed on account of me, the luckless one ! Oh, direct me the way very quickly !

**Bhikṣu** —Hurry up, hurry up, [ *Buddha-* ] worshipper, to comfort the noble Cārudatta [ while still ] alive ! Gentlemen, make way, [ make ] way

**Vasantasenā** —[ *Make* ] way, way.

**Cāṇḍāla** —Noble Cārudatta, the master's order is at fault here So, remember what should be remembered [ at such a time ].

**Cārudatta** :—What [ is the use of saying ] a good deal ?

[ *Repeats the verse* If [ my ] piety has [ any ] power ' etc. X. 34

**Cāṇḍāla** —( *Drawing out his sword* ) Noble Cārudatta, lying flat remain steady [ or, straight ] We shall despatch you to heaven, killing you with [ only ] one stroke !

[ *Cārudatta remains in that state*

चाण्डालः—(प्रहृतं पीडिते । सङ्घपन्नं हन्त्याशमिनयन्) ही कथम् ।  
आभङ्गिते श्लोकां सुष्टीपु सुष्टिणा गहीदे वि ।

धलणीय कीदा पडिदे दालुणके अराणिदांणिहे खगे ॥ ३७ ॥

जघा एदं संवुत्तन् तथा तक्केमि ण विवज्जदि अज्जचाटुदत्ते त्ति । भग्गवदि  
इज्जवाशिणि एशीद एशीद । अवि णाम चाटुदत्तइइ मोक्खे भवे तदे अणु-  
महिदे तुए चाण्डालउलं भवे । [ ही कथम् ]

आकृष्टः सरोरं मुष्टी भुष्टिना भृगीतोऽपि ।

एरण्या क्रिमर्थ पतिवो दाठनकोऽग्निसनिभः खड्गः ॥

यथैतत्संवृत्तम् तथा तर्कपानि न विन्दन आनचान्दत्त इति । भग्गवदि नशवाग्नि  
प्रहीद प्रहीद । अवि णाम चान्दत्तप्य मोक्खे भवेत् तदाटुदत्तान् त्वय चाण्डालकुल  
भवेत् । ]

अपरः—जघाणजत्तं अणुचिट्ठह । [ यथात्तमनुनिशकः । ]

प्रथमः—भोडु । एवं कलेडु । [ मयत्तु । एव कुवः । ]

( इन्दुभो चाण्डत्त इत्ते समारोपान्तिनुनिच्छन. )

( चाण्डत्तः भग्गवति ( १०।३४ ) इत्यादि पुनः पठति )

निधुर्वसन्तसेना च—(वृद्धा) मज्जा मा दाव मा दाव । मज्जा एसा  
अहं मन्दभाइणी जाए कारणादे एमो वावादीअदि । [ आपां मातामन्नाताएत्तु ।  
आपां एसाइ मन्दभाइणी यम्याः कारणादेव म्याएएने । ]

*Cāṇḍāla.*—( *Is about to strike, generalising the falling of the sword from his hand* ) Ha ' How

Dragged out with vehemence by the fist and although held fast by the fist,—for what purpose has fallen down on the ground the sword, terrible and resembling the thunder-bolt! ( 37 )

Whereas this has [ however ] happened, I infer that the noble Cāradatta would [ or, can ] not be killed [ O ] holy [ goddess Durgā ] having the Sāvra [ mountain ] as [ your ] abode ! Be pleased, be pleased. If indeed there would occur the release of Cāradatta, then [ the whole ] Cāṇḍāla race would be blessed by you !

Second:—Let us do as ordered.

First—All right. Let us do so.

[ Both are about to fix Cāradatta on the stick, Cāradatta repeats a verse. If [ or ] party has [ any ] power ' c. X. 31 ]

Bhikṣu and Vasantasenā —( *Seriy* ) Gentlemen, not thus, not thus. Gentlemen, here I [ am ], the unfortunate one, on whose account this one is being killed

चाण्डालः—(दृष्ट्वा)

का उण तुलिदं पद्मा अंशपदंस्तेण चिउलमालेण ।  
मा मेत्ति याहलन्ती उट्टिदहत्या इदो एदि ॥ ३८ ॥

[ का पुनस्त्वारितमेपासपतता चिकुरभारेण ।

मा मेनि व्याहरन्त्युत्थितहस्तेत एति ॥ ]

वसन्तसेना—अञ्जचारुदत्त किं ण्णेदम् । [ आर्यचौण्ड्यु किं विदम् ]  
( इत्युपसि पतति )

भिक्षु—अञ्जचारुदत्त किं ण्णेदम् । [ आयचारुदत्त किं विदम् ]  
( इति पारंपोः पतति- )

चाण्डालः—( सभयमपसृत्य ) कथम् वसन्तशेणा । ण वतु अम्हेहि  
शाहू ण वावादिदम् । [ कथम् वसन्तसेना । ननु सत्वस्माभि साधुर्न व्यापदितः । ]

भिक्षु—( उत्थाय ) अले जीवदि चारुदत्ते । [ अरे जीवति चारुदत्तः । ]

चाण्डालः—जीवदि वइशशदम् । [ जीवति वपसतम् । ]

वसन्तसेना—( सहर्षम् ) पच्चुञ्जीविदमिह । [ मत्पुञ्जीविनास्मि । ]

चाण्डालः—ता जाव एदं वुत्त राइण्णो जण्णवाढगदइश णिवेदेम्ह ।  
[ तयावतेद्वृत्त राज्ञो यज्ञवाग्मतस्य निवेदयाव । ] ( इति निष्क्रामत् )

Cāndāla —( Seen )

Who is this one again, coming here hastily, with [ her ] mass  
of curly hair falling over [ her ] shoulders, saying ' Stop, stop  
[ lit no, no ]' with [ her ] hand raised up ? ( 38 )

Vasantasenā —Noble Carudatta ! What indeed [ or, possibly  
is ] this ! [ Falls on his bosom

Bhikṣu --Noble Carudatta ! What indeed [ or, possibly is ]  
this ! [ Falls at his feet

Cāndāla —( Moving back in alarm ) What ? Vasantasenā !  
Surely indeed [ it was a very lucky thing that this ] good man  
was not killed by us !

Bhikṣu —( Getting up ) Oh, is Carudatta alive ?

Cāndāla —He lives a hundred years

Vasantasenā —( With joy ) I have been brought back to  
life [ by this news ]

Carudatta —So now, let us report this state of things to the  
King gone to the sacrificial court [ Start to go away

शकार—( वनन्तेना ष्टु सत्रानम् ) हीमादिके । केण गमदाम् जीवा  
 १२० । उक्तं इ म पणाद । मातु । पनाइइशम् । [ यमदम् । केन गमदाम्  
 जीवनं गान्ति । उक्तान्ता म दणा । ५ तु । पलादिभ्ये । ] ( इति पलापने )

चाण्डाल—( उद्युत् ) अत्रे ण अहणं ईत्सी लुपण्णती—  
 जणे इा वावदिदा तु माणेषु चि । ता लडिचइल्लय उज्जव अप्पेइम्ह । [ अरे  
 नैन्वावदिदा राजदामि—दन मा गान्ति ता गत्तणेनि । तत्र चिद्वल-  
 वेयाक्किणव । ] ( इति निम्बानौ )

चारुदत्त—( हरिम्भन् )

कथमभ्युद्यत शत्रु मृत्युव्रजं गते मयि ।

धनावृष्टिहत सस्ये द्राणवृष्टिरिजागता ॥ ३९ ॥

( अत्रेभ्य च )

वसन्तसेना किमिय द्वितीया समागता सेत्रे दिव किमित्यम् ।

भ्रान्त मन पश्याति वा भमेना वसन्नसेना न मृताय सेत्रे ॥ ४० ॥

अथवा

किं नु स्वर्गात्पुन प्राप्ता भम जीवातुकाम्यया ।

तस्या रूपानुरूपं किमुनान्येयमागता ॥ ४१ ॥

Sakara—( *Sany Vasantasena, in arms* ) Oh ! By whom  
 was this slave-by birth restored to life <sup>My</sup> life is [now]  
 finished [it has departed] Well I shall run away [Runs away]

Chandala—( *Applauding* ) Oh, surely, such [was] the  
 king's order to us— Kill him by whom she was destroyed. So,  
 let us make a search for the king's brother-in-law himself  
 [Exeunt]

Charudatta—( *Intruding* )

Who is this one come when the weapon was lifted up  
 against me gone into the mouth [or jaws] of Death like a  
 shower from the Drona [cloud] or the crop withered [lit  
 struck down] owing to drought ?

( *And beholds* )

[Is] this one a second Vasantasena ? [Or is she] the same  
 come back thus from heaven ? O my wandering mind is  
 seeing this one [not in reality] ? [Or] Vasantasena [was]  
 not dead and she [is] the same

Or rather

[Is it] indeed that she has come again from heaven with a  
 desire to revive me ? Or is she some other [woman] come  
 with a form resembling her form

वसन्तसेना—( हासमुत्थाय पादयोर्निपत्य ) अञ्जचालुदत्त सा उज्ज्व  
अहं पावा जाए कारणादो इअं तुए असरिसी अत्था पाविदा । [ आर्यचारुदत्त  
३ सेवाह पाग यस्या कारणादियं त्वयासदृशवस्था प्राप्ता । ]

( नेपथ्ये ) अञ्जरिअं अञ्जरिअम् । जीवादि वसन्तसेणा । [ आभर्यमाभर्यम् ।  
जीवति वसन्तसेना । ] ( इति सर्वं पठन्ति )

चारुदत्त—( आरुपर्य सहसोत्थाय स्वर्णसुखमभिनीय निमीलिताक्ष एव हर्ष-  
गद्गदाक्षम् ) प्रिये वसन्तसेना त्वम् ।

वसन्तसेना—सा उज्ज्वहं मन्दभाआ । [ सेवाह मन्दभाग्या । ]

चारुदत्त—( निरुत्प्य सहर्षम् ) कथं वसन्तसेनैव । ( सानन्दम् )  
कुतो घ्राण्याम्बुधाराभिः क्षपयन्ती पयोधरी ।

मायि मृत्युवशां प्राप्ते विद्येय समुपागता ॥ ४२ ॥

प्रिये वसन्तसेने

त्वदर्थमेतद्विनिपात्यमानं देहं स्वयैव प्रतिमोचितं मे ।

अहो प्रभावः प्रियसंगमस्य मृतोऽपि को नाम पुनर्प्रियेत ॥ ४२ ॥

Vasantasenā —( *Rising up, with tears, falling at his feet* )  
Noble Cārudatta, I [ am ] the same sinful [ wretch ], on whose  
account this unworthy condition was attained by you !

( *Behind the curtain* ) Wonder ! Wonder ! Vasantasenā lives !  
[ *All repeat thus* ]

Cārudatta —( *Listening, getting up suddenly, gesticulating  
pleasure at Vasantasenā's touch, with eyes still closed, uttering  
words choked with joy* ) Beloved, [ are ] you [ really ] Vasantasenā ?

Vasantasenā —I [ am ] the very same luckless one !

Cārudatta —( *Scrutinising, with joy* ) How ! Vasantasenā  
herself ! ( *With delight* )

Bathing [ your ] breasts with showers of water of tears,  
whence have you come like [ the life-restoring ] Vidyā  
[ science ], when I had gone under the control of Death ! ( 42 )

Beloved Vasantasenā !

This body of mine, while being destroyed on your account,  
has been released by you yourself ! Oh, the [ wonderful ]  
power of union with [ one's ] beloved person ! Who, even  
though dead, could indeed be brought back to life ? ( 43 )



अपि च । प्रिये पश्य

रक्तं तदेव वरवस्त्रमियं च माला  
कान्तागमेन हि धरस्य यथा विभाति ।  
एते च वध्यपटहध्वनयस्तथैव  
जाता विवाहपटहध्वनिभिः समानाः ॥ ४४ ॥

वसन्तसेना—अदिदक्सिणदाए किं णेद व्वसिद अज्जेण । [ अतिद-  
क्षिणतया किं त्विद व्यवसितमार्येण । ]

चारुदत्तः—प्रिये त्वं किल मया हतेति

पर्यानुवज्ज्वरेण शत्रुणा प्रभाविष्णुना ।

नरके पतता तेन मनागुस्मि निपातित ॥ ४५ ॥

वसन्तसेना—( कर्णां पिपाय ) सन्तं पावम् । तेण म्हि राभसालेण  
वावादिदा [ शान्तं पापम् । तेनास्मि राजह्यालेन म्यापादिता । ]

चारुदत्त — ( भिक्षु दृष्ट्वा ) अयमपि क ।

वसन्तसेना—तेण अणज्जेण वावादिदा । एदिणा अज्जेण जीवावि-  
दमिह । [ तेनानायण म्यापादिता । एतेनार्येण जीव प्रापितास्मि । ]

चारुदत्त — कस्त्वमहं । ( पश्यन्धु । )

And further, beloved, see—

That same red [ garment ] [ is ] the bride-groom's garment, and this garland appears like [ that intended ] for a bride groom by the arrival of [ you, my ] beloved, and these sounds of the drum at the execution of the condemned person, have become similarly equal to the sounds of the marriage drums ' ( 44 )

Vasantasenā — What [ or, why ] indeed was this attempted by the noble one, owing to an extremely generous nature ?

Cārudatta — Beloved, saying ( ५१ ) that you indeed were killed by me,

by that enemy [ of mine ], who had been on inimical terms with me before, [ and ] powerful, falling into hell [ himself ], was I almost ( *manā* ) destroyed ? ( 45 )

Vasantasenā — ( *Closing her ears* ) God forbid [ or, let ev' ] be averted ! By that king's brother in law was I killed ?

Cārudatta — ( *Seen*, Bhikṣu ) Who [ is ] this one, again ?

Vasantasenā — By that dishonourable [ or, wicked ] man was I killed by this gentleman was I restored to life

Cārudatta — Who [ are ] you, [ our ] disinterested friend [ or, relative ] ?

भिभुः—ण पञ्चभिजाणादि मं अज्जो । अहं शे अज्जइश चरण-  
 शंवाहचिन्तए शंवाहके णाम । जूदिअलेहिं महिदे एदाए उवाशिकाए अज्जइश  
 १ केलके ति अलंकालपणणिर्कादि म्हि । तेण अ जूदणिव्वेदेण शकशमणके शंबुत्ते  
 म्हि । एशावि अज्जा एवहणाविपज्जाशेण पुण्फकलण्टकजिणुज्जाणं गइ ।  
 तेण अ अणज्जेण ण मं बहु मण्णेशि ति वाहपाशचलक्कालेण मालिइ । मए  
 १२ दिइ । [ न मत्पभिजानानि मामार्यः । अहं स आर्यस्य धरणमवाहचिन्तकः संवा  
 हणे नाम । दूतकरीयहीन एतयोपासिकार्यार्यस्यात्मीय इत्यलंकारपणनिष्कृतोऽस्मि ।  
 तेन च दूतनिर्वेदेन शाक्यश्रमणकः संबुतोऽस्मि । एषाव्यार्या प्रवहणाविपर्यासेन पुण्य-  
 १५ वरण्डकजीर्णान्नं गता । तेन चानार्येण न मां षट् मन्यम इति बाहुपाशचलत्कारेण  
 मारिता । मया वृथा । ]

(नियन्त्रे कलकः) जयति वृषभकेतुर्दक्षयज्ञस्य हन्ता

तदनु जयति भेत्ता पणमुत्तः क्रीडचञ्चुः ।

तदनु जयति कृत्वा शुभ्रकलासंस्तु

दिनिहतभरवरी चार्यको गां विद्यालाम् ॥ ४६ ॥

Bhikṣu —Does not the noble one recognise me ? I [am] that professional shampooer of the feet of the noble one, by name Samvāhaka Captured [or, detained] by the gamblers, I was released on payment of a ransom by this [Buddha-] worshipper [simply] because I belonged to [you] the noble one And owing to that disgust with gambling, I became a Buddhist monk This lady also, owing to the interchange of cars, had gone to the Puspakarandaka old garden And [there] by that wicked man was [she] struck down by force with the noose of [his] arms, on the ground that she did not think highly of him. [There] I saw her

[ A confused noise behind the curtain

Victory to the destroyer of the sacrifice of Dakṣa, Śiva [having the bull as his emblem]! After him, victory to the six-mouthed [Kārtikeya], the enemy of the Krauñca [mountain] [and its] piercer! And after him Āryaka, who has killed [his] powerful enemy, has conquered the whole expansive earth, with the white Kailāsa [mountain] as [its] banner!

(अविश्य सहसा) शर्विलकः—इत्या तं कुतूषमहं हि पालके भो-  
स्तद्राज्ये द्रुतमाभिषिच्य चार्यकं तम् ।  
तस्याहो शिरसि निधाय शेषभूतां  
मोक्षेऽहं व्यसनगतं च चारुवत्तम् ॥ ४७ ॥

एत्या रिपुं तं बलमन्त्रिहीनं पीरान्तमाश्यास्य पुनः प्रकर्षात् ।  
प्राप्तं समघं वसुधाधिराज्यं राज्यं बल्लारेरिव शत्रुराज्यम् ॥४८ ॥

(अप्रतो निरूप्य) भवतु । अत्र तेन भवितव्यम् यत्रायं जनपदसमगायः । अपि  
नामायमारब्धः— क्षितिपतेरार्यकस्यार्यचारुवत्तस्य जीवितेन सफलः स्यात् ।  
(त्वत्तितरमुपसृत्य) अपयात आत्माः । (वृषा । सहर्षम्) अपि श्रियते चारुवत्तः ।  
सह वसन्तसेनया । संपूर्णाः सन्वस्मत्स्वामिनो मनोरथाः ।

दिष्ट्या भो व्यसनमहार्णवावपारा-  
इत्तीर्णं गुणभूतया सुशीलयत्या ।

(*Entering suddenly*) Śarvīlaka :—

Having killed that bad king Palaka, Oh [people], and  
having hastily installed Āryaka as king on his kingdom,  
[and] having received on the head his orders, like a garland  
taken off from an idol, as a gift, I shall be again releasing  
Cārudatta beset with disaster. (47)

Having killed that enemy lacking in army and ministers,  
having again inspired confidence in the citizens to a high  
degree, [by us] has been secured the whole of the enemy's  
kingdom, with the over-lordship of the earth, like the kingdom  
of Indra [the enemy of Bala] ! (48)

(*Observing in front*) Well He must be here, who is this  
[vast] concourse of people. Would this undertaking of king  
Āryaka be indeed fruitful by [saving] the life of the noble  
Cārudatta ! (*Proceeding very hastily*) Get away, [you] thought-  
less people. (*Seeing, with joy*) Is Cārudatta alive, along with  
Vasantasonā ? The desires of our master are indeed fully  
satisfied !

(*The faithful*) ... [Cārudatta] like  
... emerging  
... help of

नावेध प्रियतमया चिराच्चिरीक्षे

ज्योत्स्नादत्रं शशिनमिवोपरागमुक्तम् ॥ ४९ ॥

तत्कृतमहापातकः कथमिवैनमुपसर्पामि । अथवा सर्वत्रार्जवं शोभते ।

( उपसृत्य बद्धाञ्जलिः प्रसादम् ) आर्येचारुदत्त ।

चारुदत्त — ननु को भवान् ।

शर्विलकः—येन ते भवनं भिच्वा न्यासापहरणं कृतम् ।

सोऽहं कृतमहापापस्त्वामेव शरणं गतः ॥ ५० ॥

चारुदत्त.—सखे मेवम् । त्वयासौ प्रणयं कृतः । ( इति कण्ठे गृह्णाति )

शर्विलकः—अन्यच्च आर्यकेणार्यवृत्तेन दुर्लभं मानं च रक्षता ।

पशुपयज्ञवाटस्थो दुरात्मा पालको हतः ॥ ५१ ॥

चारुदत्त—किम् ।

शर्विलक—त्वयानं यः समाकृत्य गतस्त्वां शरणं पुरा ।

पशुवाद्धिते यज्ञे हतस्तेनायं पालकः ॥ ५२ ॥

[his] beloved endowed with virtues and possessed of very noble character, as by a boat held fast by ropes and of good build ( 49 )

Then, how possibly shall I, who have committed a great sin, approach him ? Or, straight forwardness appears to advantage everywhere : ( *Approaching with folded hands, aloud* ) Noble Cārudatta !

Cārudatta — I say, who [ are ] you ?

Śarvilaka —

By whom was stolen the deposit, after breaking through your house—that [ same ] I, who have committed a great sin, have come to you yourself, for protection ( 50 )

Cārudatta — Friend, not so that was [ an act of ] kindness done by you [ Embraces him ]

Śarvilaka — And further,

By Āryaka of honourable conduct, preserving [ his ] family [ honour ] and self-respect, was killed the villain Pālaka occupying the sacrificial court like the victim-animal [ in the sacrifice ] ( 51 )

Cārudatta — What ?

Śarvilaka —

He who formerly, having mounted your car, approached you for protection,—by him was killed to-day, Pālaka, like — the victim-animal [ in the sacrifice ], while a sacrifice was being performed ( 52 )

चारुदत्त — शर्विलक योऽसौ पालकेन घोषादानीय निष्कारणं कूटागारे  
बद्ध आर्यकनामा त्वया मोचितः ।

शर्विलक — यथाह तन्नमवान् ।

3

चारुदत्त — मिथं नः प्रियम् ।

शर्विलक — प्रतिष्ठितमात्रेण तव सुहृदार्यक्रेणोज्जयिन्या वेणातटे कुशा  
वत्या राज्यमतिमुष्टम् । तत्प्रतिमान्यनां प्रथमं सुहृत्प्रणयः । ( पवित्य ) अरे रे ६  
आनीयतामय पापो राष्ट्रियशठ ।

( नेपथ्ये ) यथाज्ञापयति शर्विलकः ।

शर्विलक — आर्यं नन्वयमार्यको राजा विज्ञापयति—इदं मया युष्मद्गुणो-९  
पार्जितं राज्यम् । तदुपयुन्यताम् ।

चारुदत्त — अस्मद्गुणोपार्जितं राज्यम् ।

( नेपथ्ये ) अरे रे राष्ट्रियश्यालक एहोहि । स्वस्याविनयस्य फलमनुभव । १२

( ततः प्रविशति पुरुषोपिठिनः पश्चाद्वाहुबद्धः शकार )

Carudatta — Sarvilaka, the same who was bound down in  
a secret dungeon without any cause by Palaka after being  
brought from the hamlet, by name Āryaka [and] released by  
you [afterwards] ?

Sarvilaka — As your honour says

Carudatta — Very agreeable to us, very agreeable

Sarvilaka — By your friend Āryaka the moment he was  
established, has been presented [to you] the kingdom of Kusāvati  
on the banks of the Venā in [the province of] Ujjayīni So,  
let [this] first request of [your] friend be honoured [by  
acceptance] ( Turning round ) Oh, you ! Let this sinful rascal,  
the king's brother in law be brought [here]

( Behind the curtain ) As Sarvilaka commands

Sarvilaka — Sir, I say, here requests [you] King Āryaka—  
This kingdom was secured by me through your virtues So,  
let it be enjoyed [by you]

Carudatta — Kingdom secured through our virtues

( Behind the curtain ) O you king's brother in law come,  
come Experience the fruit of your roguery

— ( Then enter Sakāra escorted by the guards, with hands tied on  
the back )

शकारः—हीमादिके

एवं दूलमदिकन्ते उद्दामे विअ गद्दहे ।

आणीदे क्खु हगे वद्धे हुडे अण्णे दउ दुक्कले ॥ ५३ ॥

( विस्रोऽवलोक्य ) शमन्तदो उवडिदे एशे लरिटअबन्धे । ता क दाणि अशलणे शरणं वजामि । ( विचिन्त्य ) भोडु । तं उजेअ~~अ~~अनुभवणशरणवच्छलं गच्छामि । ( इत्युपमृत्य ) अज्जचालुदत्त पलित्ताआहि पलित्ताआहि । [ आश्चर्यम् ।

एव दूरमतिवान्त उद्दाम इव गर्दभः ।

आनीत. खल्वह वद्धः कुक्कुटोऽन्य इव दुष्कर ॥

६ ...समन्तत उपस्थित एष राष्ट्रियबन्धः । तत्कमिशनीमशरण शरण वजामि । ...भवतु । तमेवाम्पुपपन्नशरणवत्सल गच्छामि । .. आर्यचारुदत्त परित्रायस्व परित्रायस्व । ] ( इति पादयो पतति )

९ ( नेपथ्ये ) अज्जचालुदत्त मुञ्च मुञ्च । वायादेह एदम् । [ आर्यचारुदत्त मुञ्च मुञ्च । व्यापादयामैतम् । ]

शकारः—( चारुदत्त मति ) भो अशलणशलणे पलित्ताआहि । [ भो

अशरणशरण परित्रायस्व । ]

चारुदत्त —( सानुकम्पम् ) अहह अभयमभयं शरणागतस्य ।

Sakāra —Oh wonder!

[ Although ] gone so far away, like a donkey unrestrained, have I been indeed brought [ back here ] bound, like another ill mannered [ or, rabid ] dog ( 53 )

( Looking to the quarters ) Here on all sides, is the hemming in of the king's brother in law ' So, whom now shall I, helpless [ that I am ], approach for protection ? ( Thinking ) All right, I shall go right to him [ who is ] affectionate towards those who approach [ him ] for protection ( Approaching ) Noble Cārudatta, help, help { Falls at his feet

( Behind the curtain ) Noble Cārudatta, leave [ him ] leave. Let us kill him

Sakāra —( To Cārudatta ) O [ you ] shelter for the shelterless ! Save [ me ]

Cārudatta —( Compassionately ) Alas ! Freedom from fear, freedom from fear to [ you ] who have approached for protection [ I promise ]'

शर्विलक — ( सविगम् ) आः अपनीयतामय च रुदत्तपाश्वर्त् । ( चारु  
दत्त प्रति ) ननुच्यता किमस्य पापस्यानुष्ठीयतामिति ।

आकर्षन्तु सुवद्धेनं श्वाभि संखाद्यतामथ ।

शूले वा तिम्रतामेष पाठ्यतां ककचेन वा ॥ ५४ ॥

चारुदत्तः—किमह यद्वचामि तत्क्रियते ।

शर्विलक —कोऽत्र सदेह ।

शकार —भङ्गाला चालुदत्त शरणागदे हि । ता पलिताआहि ।  
पलिताआहि । ज तुए शलिश त कलेहि । पुणो ण ईदिश कलिइशम् । [ भहा  
रु चारुदत्त शरणागतोऽस्मि । तत्परिज्जायस्व परिज्जायस्व । यत्त सवुश तत्कुरु ।  
पुनर्नेवुश करिप्यामि । ]

( नेपथ्ये ) पौरा बाबादेश । किनिमित्त पाइडी जीवावीअदि । [ पौरा  
न्यापादयत । किंनिमित्त पातकी जीग्यने । ]

( वसन्तसेना वध्यमाला चारुदत्तस्य कण्ठादपनीय शकारस्त्योपरि क्षिपति )

शकार —गम्भइशीधीए पशीद पशीद । ण उण मालइइशम् । ता पलि-  
त्ताआहि । [ गर्भदासीपुनि प्रसीद प्रसीद । न पुनर्मारथिप्यामि । तत्परिज्जायस्व । ]

Sarvilaka —( *Feremently* ) Oh ! Let him be removed from  
near Carudatta ( To Carudatta ) I say, please tell,—what should  
be done with this sinner

Should they drag him away, after being tightly bound ?  
And should he be devoured by the dogs ? Or, should he stay  
on the stake [ impaled ] ? Or, should he be sawed down with  
a saw ? ( 54 )

Cārudatta —Would what I say, be done ?

Sarvilaka —What doubt, here ?

Sakāra —Master, Carudatta ! I have approached [ you ] for  
protection So, save [ me ] save Do what becomes you I shall  
not act in such a way again

( Behind the curtain ) Citizens, kill [ or, lynch him ] What  
for is the criminal to live ?

[ Vasantasena, removing the garland, the emblem of the con-  
demned person, from Carudatta's neck, throws it on Sakāra

Sakāra —[ O ] daughter of the slave-by birth, be pleased, be  
pleased I shall not again kill [ you ] So, save [ me ]

- १२ शर्विलक—अरे रे अपनयत । आर्यचारुदत्त आज्ञाप्यताम्—किमस्य पापस्यानुष्ठीयताम् । ]  
 चारुदत्त—किमहं यद्गवीमि तत्क्रियते ।
- १५ शर्विलक—कोऽत्र सदेहः ।  
 चारुदत्त—सत्यम् ।  
 शर्विलक—सत्यम् ।
- १८ चारुदत्त—यद्येष शीघ्रमवम्  
 शर्विलक—किं हन्यताम् ।  
 चारुदत्त—नहि नहि । मुच्यताम् ।
- २१ शर्विलक—किमर्थम् ।  
 चारुदत्त—शत्रु कृतापराधः शरणमुपेत्य पादयो पतितः ।  
 शस्त्रेण न हन्तव्यः ।  
 शर्विलक—एवम् । तर्हि इवमिं स्याताम् ।  
 चारुदत्त—नहि । उपकारहतस्तु कर्तव्यं ॥ ५५ ॥  
 शर्विलक—अहा आश्चर्यम् । किं करोमि । वदस्वार्थम् ।

Sarvilaka —O you, remove [him] Noble Carudatta, please order—what should be done with this sinner

Carudatta —Would what I say, be done ?

Sarvilaka —What doubt here ?

Cārudatta — True ?

Sarvilaka —True

Carudatta —If so quickly [let] this one

Sarvilaka —What be killed ?

Cārudatta —No, not at all—be released !

Sarvilaka —What for ?

Cārudatta —

An enemy [although] committing an offence, fallen on the feet having sought protection, should not be killed with a weapon

Sarvilaka —All right then—should be devoured by dogs ?

Cārudatta —Not indeed —

should be made one killed by obligations ! ( 55 )

Sarvilaka —Oh, wonder ! What shall I do ? Let the noble one speak out



चारुदत्त — तन्मुच्यताम् ।

शर्विलक — मुक्तो भवतु ।

शकार — हीमादिके । पच्युज्जीविदे हि । [ आश्चर्यम् । मत्पुज्जीवितोऽस्मि । ]

( इति पुरुषै सह निष्क्रान्त ) ( नेपथ्ये कलकल )

( पुनर्नेपथ्ये ) एसा अज्जचालुदत्तस्य बहुआ अज्जा धूता पदवसणञ्चले विल  
गन्त दारअ आविसवन्ती बाण्कभरिदणअणेहि जणेहि णिवारिज्जमाणा पज्ज  
लिदे पावए पविसदि । [ एपायचारुदत्तस्य बहुया धूता पदे वसनाञ्चले विलगन्तम् दार  
कमाक्षिणन्ती नाप्यभरितनयनेजनेनिर्वार्यमाणा प्रज्वलिते पावके प्रविशति । ]

शर्विलक — ( आश्चर्यं नेपथ्याभिमुखमवलोक्य ) कथं चन्दनकं ।  
चन्दनकं किमेवम् ।

चन्दनक — ( प्रविश्य ) किं ण पेत्तादि अज्जो । महाराजपासादे  
द्वितरणेण महन्तो जणसमदो वट्ठदि । ( एसा इत्यारि पुन पठति ) कश्चिद् भ  
मए तीए जया — अज्जे मा साहस करेहि । जाविदि अज्जचारुदत्तो सि ।  
परतु दुयववावुट्ठदाए को सुणेदि को पत्तिआएदि । [ किं न पश्यत्यार्यं । मश  
राजप्राभाद दक्षिणेन महाज्जनसमदो वर्तने । कथितं च मया तस्यै यथा — आर्थे मा  
साहसं कुरुष्व । जीवत्यार्यचारुदत्त इति परतु तु खन्यापुतनया कं शृणोति कं  
प्रत्ययते । ]

Carudatta — So let [ him ] be set free

Sarvilaka — Let [ him ] be free

Sakāra — Wonderful I have been restored to life

[ Exit with the guards

[ A confused noise behind the curtain

( A noise behind the curtain ) Here is the noble Dhruva, wife of  
the noble Carudatta, pulling away the son clinging to [ her ] feet  
[ and ] the hem of [ her ] garment entering into the blazing fire,  
[ though ] being warded off by people with [ their ] eyes filled  
with tears

Sarvilaka — ( Listening, looking towards the curtain ) How '  
Candanaka [ has come ] ! Candanaka what [ is ] this

( Entering ) Candanaka — What Does not the noble one  
see ? There is, to the south of the King's palace a huge con-  
course of the people ( Repeats ' Here etc again ) And I  
[ actually ] told her thus — ' Lady do not do [ this ] rash deed  
The noble Carudatta does live But owing to being overcome  
with grief who listens who believes ?

चारुदत्त — ( सोद्वेगम् ) हा प्रिये जीवत्यपि मयि किमेतद्व्यवसितम् ।  
( ऊर्ध्वमवलोक्य त्विदं नि स्वस्य च )

न महीतलस्थितिसहानि भवच्चरितानि चारुचरिते यदपि ।

उचित तथापि परलाकसुखं न पतिव्रतेऽयं विहाय पतिम् ॥ ५६ ॥

( इति मोहमुपगत )

शार्विलक — अहो प्रमाद ।

एतया सर्पेण तत्र माहमायाऽत्र चागत ।

हा धिक्प्रयत्नवेफल्य दृश्यते सर्वतोमुखम् ॥ ५७ ॥

यसन्तसेना—समस्तसिद्धि अज्जो । तत्त गदुअ जीवावेदु अज्जाम् ।

अण्णथा अर्धरत्तेणेण अणत्थो सभावीअदि । [ समाश्रित्वाये । तत्र गत्वा जीव-  
३ पत्वार्याम् । अन्यथाधीरत्वनानर्थं समाव्यते । ]

चारुदत्त — ( समाश्रित्य सहस्रोत्थाय ) हा प्रिये कासि । देहि मे प्रति-  
वचनम् ।

*Cārudatta* — ( *Despondently* ) Alas ! Beloved ! Even though I am alive what is this determined upon [ by you ] ? ( *Looking upwards and sighing heavily* )

Even though your doings [ O you ] of charming [ or noble ] behaviour are not worthy of association [ that is, are too noble to be associated ] with [ lit stay on ] the earth region still, enjoyment in the other world [ that is heaven ] [ O ] chaste one [ is ] not proper on your part leaving [ your ] husband [ on the earth ] ! ( 56 )

[ *Faints away* ]

*Śarvilaka* — Oh, the disaster !

Proceeding there hastily [ is absolutely necessary ] here has the noble one got into a swoon. Alas ! Fie ! Fruitlessness of efforts = [ to be ] seen on all sides [ lit facing everywhere ] ! ( 57 )

*Vasantasena* — Be comforted noble one Going there, you should make the noble lady live Otherwise owing to hasty action [ on her part ] a disaster would possibly result

*Cārudatta* — ( *Recovering getting up suddenly* ) Alas ! Beloved, where are you ? Give me a reply

चन्दनकः—इदो इदो अज्जो । [ इत इत आर्यः ] ( इति सर्वे परिक्रामन्ति ) ६  
 ( तत श्विसानि यथानिर्दिश्या धृता चेलाञ्चलमाकर्षयन्विदूषकेणानुगम्यमानो रोह-  
 सेनो रदनिका च )

धृता—( सासम् ) ज्ञाद मुखेहि मम् । मा विम्बं करेहि । भीआमि ६  
 अज्जउत्तस्य अमङ्गलकण्णणादो । [ जान मुञ्च माम् । मा विम्बं कुम्प । विभेम्यायं-  
 पुत्रस्यामङ्गलकर्षणान् । ] ( इत्युन्वायाञ्चलमाहृष्य पावत्राभिमुख परिक्रामन्ति )

रोहसेनः—माद अज्जए पट्टिवालेहि मम् । तुए विगा ण सम्कुणोमि १२  
 जीविदं थरेदुम् । [ मानरायं प्रतिपालय माम् । तया विना न शक्नोमि जीवित  
 धर्तुम् । ] ( इति त्वरितुपमृन्व्य पुनश्चलं गृह्णाति )

विदूषकः—भोदीए दाव वम्हणीए भिण्णत्तणेण चिदाधिरोक्खणं पावं उदा- १५  
 हगन्ति रितीओ [ भवन्वास्तावद्वाद्यथा भिक्षत्वेन चिदाधिरोक्खणं पापनुदाहरन्ति क्रययः ]

धृता—वरं पावाचरणे । ण उण अज्जउत्तस अमङ्गलकण्णणम् ।  
 [ वर पावाचरणम् । न पुनर्यपुत्रस्यामङ्गलकर्षणम् । ] १८

शर्विलकः—( पुरोऽवलोक्य ) आसन्नहुतरहार्या । तत्त्वर्यतां त्वर्यताम् ।  
 ( चारुदत्तस्वरित परिक्रामन्ति )

Candanaka—This way, this way, sir [ *All move about*  
 ( Then enter Dhūtā as described, Rohasena dragging the skirts  
 of her garment, being followed by Vidūśaka, and Radanikā )

Dhūtā—( *With tears* ) Darling, leave me Do not put any  
 obstacle [ in my way ] ! I am afraid of hearing the inauspicious  
 news about my Lord. [ *Rising up, snatching away her skirts, moves*  
*about towards the fire*

Rohasena—Mother, Madam, wait for me. I can not remain  
 alive [ lit bear life ] without you. [ *Approaching quickly, again*  
*holds her skirts*

Vidūśaka—In the case of you, a Brāhmana woman, for  
 the matter of that, the sages declare mounting the funeral fire sepa-  
 rately [ or, independently, without the husband's body ] a sin.

Dhūtā—Better committing [ that ] sin, but not hearing  
 inauspicious news about my Lord'

Sarvilaka—( *Looking in front* ) The noble lady is quite  
 near the fire. So, make haste, make haste'

[ *Cārudatta moves about in haste*

२१ धृता—रजनि ए अवलम्ब दारअम् । जाव अह समीहिद करेमि । [अ-  
निके अवलम्बत्व दारकम् । यावद्गह समीहित करोमि । ]

चेटी—( सरुणम् ) अह पि जधोवदेसिणिहि भट्टिणीए । [ अहमपि  
२२ यधोपेसिन्यस्मि भट्टिन्या । ]

धृता—(विदूषणमवगम्य) अज्जो दाव अवलम्बेकु [अभ्यस्तावदवलम्बताम् । ]  
विदूषक—(सावेमम्) समीहिदसिदिए पउत्तेण वग्गणे अग्गदो कादव्वो ।

२३ अदो भोदीए अह अगर्णा होमि । [ समीहितसिद्धये प्रवृत्तेन ब्राह्मणोऽग्रे कर्तव्य ।  
अतो भवत्याः ब्रह्मघ्नीभवामि । ]

धृता—कथ पच्चादिदुग्धि दुवेहि । ( बालकमालिङ्ग्य ) आद तुम उज्जेव  
२४ पज्जव्हावेहि अत्ताण अग्गण तिलोदअग्गणाअ । अदिक्कन्ते किं मणोरेहेहिं ।

( सति इवासम् ) ण म्मु अज्जउत्तो तुम पज्जव्हाविससदि । [ पथ प्रत्यादिग  
स्मि द्वाभ्याम् । जात एवमेव पर्यवस्थापया मानमस्माक तिलोदकगणाय । अनिजान्ते

२५ किं मनेरथं । न खल्वार्यपुनस्त्वा पर्यवस्थापयिष्यति । ]

चारुदत्त—( आरुण्यं सहसोपसृत्य ) अहमेव पर्यवस्थापयामि बालि  
२६ शम् । ( इति बालकं बालुभ्यामुत्थाप्य वक्षमालिङ्गति )

Dhūta —Radanikā take hold of the boy, while I carry out  
[ my ] desire

Ceti —( *Piously* ) I too would be acting as instructed by  
[ the actual example of my ] Mistress.

Dhūta —( *Looking to Vidusaka* ) May the noble one hold  
[ or, take care of him ] for the matter of that

Vidusaka —( *In a hurry* ) A Brahmana should be given  
precedence [ *it placed at the head or in front* ] by one starting  
action for the accomplishment of the desired object . So, I shall  
be going ahead of you [ *In this matter* ]

Dhūta —How, I have been repudiated by both of them !  
( *Embracing the boy* ) Darling do you alone look after yourself,  
for [ the purpose of ] offering libations of sesamum water to us !  
What [ use ] of [ that = entertaining ] desires when [ the object  
has ] gone beyond reach ' ( *Singing* ) My Lord can not indeed  
look after you !

Carudatta —( *Leaving suddenly approaching* ) I alone  
would be taking care of [ my ] boy [ *Lifting up the boy with his  
arms embraces him by the bosom*

धृता—( विलोक्य ) अम्हे । अज्जउत्तस्स ज्जेव सरसजा भो । ( पुनर्नि ३६  
 पुनं निरूप्य सहर्षम् ) विद्विषा अज्जउत्तो ज्जेव एसो । पिअ मे पिअम् ।  
 [ आश्रयम् । आर्यपुत्रस्यैव स्वरसयोग । विचार्यपुत्र एव । प्रिय मे प्रियम् । ]

बालक—( विलोक्य सहर्षम् ) अम्मो । यावुक्को म परिस्सजदि । ( धृता ३९  
 प्रति ) अज्जए वट्टवीअसिं यावुक्को ज्जेव म पज्जवहावेदि । [ आश्रयम् । तातो  
 मा परिष्वजनि । आर्ये वृषसे । नात एव मा पयवस्थापयति । ] ( इति मत्स्यालिङ्गति )

चारुदत्त—( धृता प्रति )

हा प्रयसि प्रेयसि विद्यमाने कौऽय कठोरो व्यवसाय आसीत् ।

अम्भोजिनी लोचनमुद्रण किं भानायनस्तगमिते करोति ॥ ५८ ॥

धृता—अज्जउत्त अदो ज्जेव सा अचतणत्ति चुम्वीअदि । [ आर्यपुत्र  
 अनएव साचेतनेति चुम्ब्यते । ]

विदूषक—( दृष्ट्वा सहर्षम् ) ही हा मा एदेहि ज्जव अच्चीहि पिअव  
 अस्सो पेक्खीअदि । अहो सदीए पहावो जदो जग्गणप्पवेशव्ववसाएण ज्जेव  
 पिअसमागम पाविदा । ( चारुदत्त प्रति ) जेडु जेडु पिअवअस्सो । [ आश्रय भो  
 एताभ्यामेवाक्षिभ्या प्रियवयस्य प्रेभ्यते । गहो स'या प्रभाइ यतो ज्वलनप्रवशा यव  
 सायेनैव प्रियसमागम प्रापिता । जयतु जयतु प्रियवयस्य । ]

Dhūta —( Seeing ) O wonder [ This is ] a voice of my Lord  
 himself' ( Agan carefullj scrutinsng u ll joy ) Luckily, it  
 [ is ] my Lord himself Very agreeable to me very agreeable

Balaka —( Beholding with joy ) Wonder Papa is embracing  
 me' ( To Dhuta ) Mamma you are prospering Papa himself  
 would be looking after me [ Embraces in return

Cārudatta —( To Dhuta )

Alas! Beloved When [ your ] beloved [ husband ] was  
 [ actually ] alive what [ or how ] was this cruel determination  
 [ on your part ]? Does the [ sun ] lotus-creeper effect the clos-  
 ing of the eyes [ the lotus petals ] while the sun is [ still ] not  
 gone to set ? ( 58 )

Dhūta —My Lord for that very reason she is kiss'ed  
 because it animate

Vidusaka —( Seeing with joy ) Ha Ha Oh' [ My ] dear  
 friend is being seen [ by me ] with these very eyes! Oh the  
 power of a chaste wife In that merely by the determination to  
 enter into the fire she has secured union with [ her ] dear hus-  
 band ( To Carudatta ) Victory victory to [ my ] dear friend

चारुदत्त —एहि मैत्रेय । ( इत्यालिङ्गति )

१ चेटी—अहा सविधानम् । अज्ज वन्दामि । [ अहो सविधानम् ।  
आय वन्दे । ] ( इति चारुदत्तस्य पादयो पतति )

चारुदत्त—( पृष्ठे कर दत्वा ) रदनिके उत्तिष्ठ । ( इत्युत्थास्यति )

१२ धृता—( वसन्तसेना वृद्धा ) दिट्ठिआ कुसलिणी बहिणिआ । [ दिष्ट्यं  
कुशलिनी भगिनी । ]

१५ वसन्तसेना—अहुणा कुसलिणी सबुत्तम्हि । [ अधुना कुशलिनी  
सवृत्तास्मि । ] ( इत्यन्यो यमालिङ्गते )

शर्विलक—दिष्ट्या जीवितमुद्धर्गं आर्यं ।

चारुदत्त—युष्मत्प्रसादेन ।

१० शर्विलक—आय वसन्तसेने परितुष्टो राजा भवतीं वधूशब्देनानुग्रह्णाति ।  
वसन्तसेना—अज्ज कदस्यम्हि । [ आर्यं कृतार्थास्मि । ]

शर्विलक—( वसन्तसेनामवगुण्ठय चारुदत्त प्रति ) आर्यं किमस्य भिक्षोः

११ क्रियताम् ।

Carudatta —Come on Maitreya ! ( Embraces him )

Ceti —Oh the wonderful set of circumstances ! Sir, I salute  
[ you ] [ Falls at Carudatta's feet ]

Carudatta —( Pulling her on the back ) Radanika, rise up  
[ Helps her to get up ]

Dhūta —( Seeing Vasantasena ) Thank God ! [ My ] sister  
[ is ] hale and hearty

Vasantasena —Now I have become hale and hearty  
[ They embrace each other ]

Sarvilaka —Luckily the noble one has the [ whole ] circle  
of [ his ] friends alive [ and safe ]

Carudatta —Through your favour !

Sarvilaka —Lady, Vasantasena, the King highly pleased  
[ with you ] favours you with the title of 'Vadhu' [ a law fully  
wedded wife ]

Vasantasena —Sir, I have [ now ] all my desires fulfilled.

Sarvilaka —( Pulling the eel in Vasantasena to Carudatta )  
Sir what should be done with this Bhiksu ?

चारुदत्त — मिश्रो किं तव बहुमतम् ।

मिश्रु — इमं ईदृशं अणिच्चक्षणं पेभिस्रञ्च दिग्गणतल मे पव्वज्जाए बहुमाणं सवुत्त । [ इत्थीदृशमनि यत्त प्रस्य दिग्गणतलमम प्रवज्जाया बहुमानं सवुत्त ] २५

चारुदत्त — सस हटोऽस्य निश्चय । त-पृथिव्या सर्वविहारेण कल्पतिरप क्रियताम् ।

शार्विलक — यथाहायं ।

२७

मिश्रु — पिअ णा मिअं । [ मिय न मियम् । ]

वसन्तसना — सपद् जीवाविद्धमिह । [ सायत जीवापितास्मि । ]

शार्विलक — स्यावरकस्य किं क्रियताम् ।

३०

चारुदत्त — सुवृत्तं अदासा भवतु । त चाण्डाला सर्वचाण्डालानामधिपतयो भवन्तु । चन्द्रक पुथिवाइण्डपालको भवतु । तस्य राष्ट्रियइयालस्य यथैव क्रिया पूत्रमासीत् वर्तमाने तथैवास्यास्तु ।

३१

शार्विलक — एव यथाहाय । परमम मुञ्च मुञ्च । व्यापाइयामि ।

Carudatta — Bhikṣu what is most desired by you ?

Bhikṣu — Seeing this transitoriness of such kind [of earthly objects] n v high regard for renunciation has become doubly strengthened

Carudatta — Friend [quite] fixed [is] his determination ! So let him be made the Chief monk [Archbishop] over all convents in the country [lit on the earth]

Sarvilaka — As the noble one says

Bhikṣu — Very agreeable to us very agreeable

Vasantasena — Now I have been [fully] restored to life

Sarvilaka — What should be done with Sthavaraka ?

Carudatta — Let him of excellent conduct be freed from bondage Let those Candālas be the Chiefs of all Candālas ! Let Candanaka be the Chief of the Police in the [whole] country Whatever status was there formerly for the King's brother in law let the same be there even in the present

Sarvilaka — [It would be] thus as the noble one says. But [still] leave him [Sakāra alone] leave I [want to] kill [him]

चारुदत्त — प्रभय शरणागतस्य । ( संत्रु कृताराध. ( १०-५५ ) इत्यादि  
३६ पठति )

शर्यिलक — तदुच्यते किं ते भूय प्रिय करोमि ।

चारुदत्त — अतः परमपि प्रियमस्ति ।

लक्ष्मणा चारित्र्यशुद्धिश्चरणनिपतितः शत्रुरप्येष मुक्त  
श्रोत्रातारातिमूल प्रियसुहृदचलामार्यकः शास्ति राजा ।

शान्ता भूय प्रियेय प्रियसुहृदि भवान्संगतो मे वयस्यो

लक्ष्य किं चारित्रिक यदपरमधुना प्रार्थयेऽहं भवन्तम् ॥ ५९ ॥

काश्चित्कृत्यति प्रपूरयति वा काश्चिन्नयत्युत्तति

काश्चित्शान्ताविधौ करोति च पुन काश्चिन्नयदशकुलान् ।

अन्योन्य प्रतिपक्षसंहतिमिमा लोकस्त्विति बोधय-

क्षेप ऋडिति कूपयन्त्रघटिकान्यायप्रसक्तो विधि ॥ ६० ॥

तथापीदमस्तु ( भरतवचनम् )

*Cārudatta* — Freedom from fear to him who has approached for protection [ Repeats An enemy [al though] offendin, etc X-5.5

*Sarvilaka* — Then speak out, what further very agreeable thing I should do to you

*Carudatta* — Is there any further very agreeable thing than this?

The clearing off of [ my ] character has been accomplished, this enemy too fallen at [ my ] feet has been set free [ my ] dear friend Āryaka who has exterminated the [ very ] roots of [ his ] enemies, rule<sup>s</sup> over the earth [ as ] king this beloved has been again secured you united with [ my ] dear friend [ Āryaka ] [ have now become ] my friend, what else [ beyond this ] remains to be secured, which I should be now asking you for? ( 59 )

It empties or fills up some it elevates some and makes some undergo falling down, and makes some anxious, [ thus ] making [ all ] realise this state of things in the world, the mutual union of opposites, here does fate indulge in sport, attached to the maxim of the 'well-machine and buckets'! ( 60 )

Still let there be this—

( The concluding Bine fiction by the Actors )



क्षीरिण्यः सन्तु गावो भवतु घसुमती सर्वसपन्नसस्या  
 पर्जन्य कालवर्षी सकलजनमनो नन्दिनो यान्तु वंता ।  
 मोदन्तां जन्मभाज सतनमभिभता ब्राह्मणाः सन्तु सन्त  
 धीमन्त पान्तु पृथ्वीं प्रशमितरिपवो धर्मनिष्ठाश्च भूपाः ॥ ६१ ॥

। ( इति निष्कान्ता ह्य )

इति संहारो नाम दशमोऽङ्कः ।

समाप्तं मृच्छकटिकम् ।

May cows be abounding in milk may the earth have crops  
 thriving in every way • may rain be falling at proper times  
 may winds blow on, delighting the minds of all people,  
 may [all] creatures be greatly delighted [or, happy], the  
 Brāhmanas always respected, may good men be endowed  
 with wealth and may kings protect the earth, with [their]  
 enemies subjugated and devoted to righteousness [or, piety] !

( 61 )

[ *Exeunt Omnes* ]

*Here ends the Tenth Act called Śūlārī [ Winding up ]*

*Here ends [ the play ] Mṛcchakāṭikā [ The Clay-cart ]*

## NOTES

६

The *Urechakatika* opens with two verses for its Nāṇḍī (नन्दन्ति देवता अस्याम् अनर्था वा, or नन्दयतीति) which is therefore अष्टपदा (if we understand पद to mean 'a line' or 'a quarter of a verse'). For the definition of the term Nāṇḍī, see Appendix A.

(1) **CONSTRUCTIVE** पर्यङ्कप्रन्थिवन्धद्विगुणितसुखगान्धेयसंवीतजानोः, अन्त-  
प्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य, आत्मनि आत्मानम् एव तत्त्वदृष्ट्या व्यपगतकरणं  
पश्यतः शमो, शून्येभ्यश्चटिनलयब्रह्मस्य समाधि व पातु। (शार्ङ्गलक्षिकीटिलम्)

पर्यङ्के प्रन्थिवन्धेन द्विगुणितानां सुखगानाम् आश्लेषेयं संवीते जानुदी यस्य ; अन्तः  
प्राणानाम् अवरोधेन व्युपरतं सरलं ज्ञानं तेन (or, येषां तानि) रुद्धानि इन्द्रियाणि यस्य ;  
विशेषेण अपगतं करणं यथा स्यात्तथा, शून्येन ईक्षणेन पठितं च क्व तेन ब्रह्मणि लभतः.  
This verse describes the Samādhi or state of profound meditation on the Highest Self, when the *Ātman* is realised within oneself, with the distinction between ज्ञान, ज्ञान and ज्ञेय being completely obliterated. (This is the निर्विकल्पक समाधि, the highest stage ; in the सविकल्पक समाधि, the knower retains the consciousness that he is the perceiver etc. The expressions आत्मानमेव and तत्त्वदृष्ट्या in the third line, and शून्येभ्यश्च in the fourth line, clearly point out that it is the निर्विकल्पक समाधि that is referred to here.) Naturally enough, in the Samādhi state, the sense-organs which enable one to perceive the external world, cease to function, so also the five vital airs or prānas and the अन्तःकरणं. The *Yogasāstra* recommends different postures or āsanas to enable one to concentrate one's mind on the Highest, with ease and comfort. And it is only after a long patient practice of these, coupled with the observance of various rules and regulations regarding the conduct of body and mind, that one is able to reach the stage of Samādhi (यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा and ध्यान,—these seven Angas or means of attaining Yoga, have to be mastered, before Samādhi, the last step of the ladder is reached). पर्यङ्क..., Kālidāsa in his *Kumāra* (III. 45, 48 and 50) describes Siva's Samādhi in a similar strain (Read, पर्यङ्कबन्धस्थिरपूर्वकाद्यमृज्वायते संनमितोभयासम्, 'उत्तमभागिद्विपदांभित्तोरत्रकुचाञ्जलिकामिदाङ्गुलध्वजे ।') Siva was sitting with his legs on his thighs (somewhat like the position 'sitting load' in musketry practices), the upper part of the body

being straight and erect, and the hands placed on the lap. This is what is technically called a पर्यङ्क or वीरासन which is described as एक पादमधेऽस्मिन् विन्यस्वोऽणि सस्थितम् । इतस्मिन्त्या चोरे वीरासनमुदाहृतम् ॥ (वमिष्ट) Siva also wears serpents as ornaments over his person. In the पर्यङ्क posture the भुजगारूपेण would naturally be द्विगुणित and would be covering up the knees. Some take पर्यङ्क to mean the योगपङ्क which is described as पृष्ठान्वा समासंगे वल वलयङ्क इत्म् । परिवेष्ट्य दूर्ध्वमुस्तिष्ठेत्तयोगपङ्कम् ॥ But then द्विगुणित loses much of its force as going with भुजग, and the knees could hardly be said to be covered up by the योगपङ्क, which is tied below the knee, going round the back. One commentator explains as follows—पर्यङ्कस्य साधारण-खट्वाया प्रथ पादै सुहृ तिर्यग्दण्डाना सयोगस्थले यो वन्धो बन्धनरज्जु तद्गद् एतेन यथा पादै सह तिर्यग्दण्डाना साविदेशे द्विगुणितरज्जुभिर्वद्धयथा उपरि गुह्यरभारपानेऽपि खट्वाया स्तलन न सम्भवति तथा सपण ज्ञानुयुगलस्यः दृढदण्ड्या एकभावेन सदीर्घकाल-मयुपविष्टस्य कदाचिदसद्व्यादनकितभावेन पद्मासनस्य स्तलनं न सम्भवतीति दर्शितम्. This hardly seems satisfactory अन्त Cf अन्तधराणा मस्ता निराधात्रिवातानिष्कम्पमिव प्रदीपम् । (Kumara III 46) The प्राणा are five, हृदि प्राणा गुहेऽपान समानो नाभिसस्थितः । उदान कच्छदेशस्थो स्यात् सवैशरीरम् ॥ (कचित्तु नागकुर्मैरुहलदवदत्तधनन्याल्या पद्मान्ये वायव सन्तीति वदन्ति । तत्र नाग उन्निरगकर । कुर्म उन्मीलनकर । कुवत्त कुन्वर । देवदत्तो पुम्भणकर । धनञ्जय पोषणकर । Vedantasāra) In a Samadhi the vital airs cease to function and the body remains absolutely steady, the same is the case with the Indriyas (cf मनो नवद्वारानिपिदृष्टात् हृदि व्यवस्थाप्य समाधिब्रह्मम् । Kumara III 50, the नवद्वार are नववक्त्रणे द्वे द्वे नाभिके वदन तथा । पायूपस्थौ च देहेऽस्मिन् नवद्वाराणि देहिनाम् ॥) which are eleven, five ज्ञानेन्द्रिय (eye, ear, nose tongue and touch) mind, and five कर्मेन्द्रिय, here the five ज्ञानेन्द्रिय are meant. In order to realise the Paramātmā, a person must look inwards, the Indriyas all look outwards and so the knowledge of the Ātmā can never be had from them ( पराधि रानि व्यसृण्ववयुस्तस्मान् पराङ् पश्यति नातरात्मन् ) The mind has therefore to be withdrawn from the senses and concentrated on the self in the हृदयाकाश or the देहाकाश आत्मन्या Cf यमञ्ज वेदविद्वा विदुस्तयामानमात्मन्यदलोऽयन्तम् ॥ Kumara III 50, यत्रो-परमते किं निरुद्धं योगवेद्यया । यत्र चैवात्मनात्मान पश्यन्नात्मनि लुप्यति ॥ Gita VI 10 व्यपगतानि करणानि यथा तथा व्यपगतकरण goes with पश्यत आत्मनाशास्कार or self realisation does not require any करण or means for its production because all the करण- cease to function at that time; hence, only तत्त्वज्ञि can be responsible for any 'seeing' effected, in the form of अर्हं ब्रह्मस्मि शून्य , त्व is एकताननाप्रवाह or complete

absorption the ईक्षण is शून्य because it ignores the whole of the external phenomena

(2) The poet praises in this verse the कण्ठ of Siva नालकण्ठ is an epithet of Siva on account of the नील colour of his कण्ठ which was the result of his drinking the Halahala poison, one of the fourteen 'jewels' churned out of the ocean by the gods and the demons. The other jewels such as लक्ष्मी कीलुभ पारिजात etc were readily taken possession of by the big gods Vishnu and others no one however volunteered to take the poison. Siva took it and had to keep the moon on his head to allay the burning effect of the poison, which however did succeed in making his कण्ठ नील or dark. A water cloud is also dark-coloured गौरी—an epithet of Parvati (यागमिदम्बदा सा पुनर्जाता हिमालये । शङ्खेन्दु कुन्दधवला तदा गौरी तु सङ्घस्त्रेणा ।) Her hand is compared to विद्युत्पद्मा, the common property being 'brilliance or splendour'

Bharata lays down that the Nandi should be Kāvārtthasucaka, that is it should be suggestive of the plot of the play. It is not always the case, but commentators often make very fantastic efforts to make the Nandi of a play suggest some incident in it by hook or crook. The first verse of the present Nandi can hardly be made to be Kāvārtthasucaka, in the second verse, Gauri and Nilakantha can be said to suggest Vasantaseñā and Cāradatta, and the expressions इयाम्बुद and विद्युत्पद्मा suggest that their meeting is going to take place in thunder, lightning and in rain. I. 2. 1—नाट्यन्ते सूत्रयार—The Nandi is the concluding prayer of the Purvaranga, an elaborate religious ceremony performed to appease the stage-deity, before the actual representation of the play commenced. In practice, the Purvaranga came to be abridged a good deal only the Nandi being religiously performed. The Sūtradhara recites the Nandi, and then either he himself or the Sthapika (an actor similar to him) carries on the Prologue to the play. No stage direction is given before the Nandi, because the play proper commences after it and because the Mangala sloka should have nothing whatsoever preceding it सूत्रयार—The Manager who holds as it were the threads of the play (सूत्रधारयतीति नाट्यस्य यदनुष्ठानं तन्सूत्रं स्यात्पदीयकम्.) The name appears to have been derived from that of an exhibitor of dolls and paper figures, exhibitions of which seem to have preceded dramatic representations which

were evolved out of them परिषद्—the assembly, the audience, poss s ing according to the Nāṭyaśāstra, the following qualifications अव्यङ्गिरेन्द्रिये ऋद्ध उद्वापोहविशारद । व्यक्तदापोऽनुरागी च स नाट्ये प्रेक्षक स्मृत । यस्तुते तुष्टिमायाति दाके शास्त्रमुपैति च । दैन्ये दीनन्वमभ्येति स नाट्ये प्रेक्षक स्मृत ॥ XVII 51-52 अत्र परिश्रमेण—The stock expression is अलमति विस्तरेण The विस्तर or परिश्रम refers not to the extent of the Nandi but to that of the whole Purvaranga, hence we find this expression used even in the Uttararamaśrīta which has a single small verse for its Nandi I 2 2—आर्यमित्यान्—मित्र is an honorific affix. An आर्य is thus described—कर्तव्यमाचरन् काममकर्तव्यमनाचरन् । तिष्ठति प्रवृत्तचारे न तु आर्य इति स्मृत ॥ Or कुलं शीलं दया दान धर्म सत्र वृत्तज्ञता । ग्राहं ज्ञानं यत्नवत्तानार्यान्मप्रचभते ॥ मृच्छकटिकम्—This can be interpreted in two ways—(1) मृच्छकटिका, or मृच्छा निर्निता शकटिका—a toy cart made of earth This word is then metaphorically identified with the play, the identification being based upon प्रतिपादपादकभाव It thus becomes an adjective to प्रकरण, and so we get the neuter form मृच्छकटिकम् The adjective मृच्छकटिकम् again is to be understood as a noun in the sense of the play of that name according to Vāmana's dictum विशयगन्तानुप्रयोगो विशेष्यप्रतिबन्धः । Or (2) मृच्छकटिका 'व्ययते यस्मिन् तर्' (a case of व्यधिकरणबहुव्रीहि compound) Though the play contains various other matters the name is to be justified according to the maxim प्राधान्येन व्यपदेशा भवन्ति (See Introduction for the appropriateness of the name मृच्छकटिक) I 2 3—प्रकरणम्—See Introduction

(3) द्विरदान (द्वौ रदौ यस्य स द्विरद an elephant) or द्विरदेषु इन्द्र (the best the Lord) तस्य गति इव गति यस्य—the gait of an elephant—majestic and dignified of चारोद्धता नमश्चरति गतिशरत्रोम् । Uttara VI चकारस्य नेत्रे इव नम यस्य the eyes of the Cakora are reddish in colour and they are said to become redder still at the sight of poison In Rāghu VI Indumatī is addressed as चक्रोराक्षि शोभन विप्रह (body) यस्य A द्विज is a member of the first three castes Brāhmana Kṣatriya and Vaisya who alone are entitled to the सस्कार (जन्मना याप्यते ऋद्ध सस्काराद् द्विज उच्यते) Here द्विज apparently means a Kṣatriya कवि—एतन्कवि कविर्विभूज to remove the tautology कवि should be taken in one case to mean 'author' 'scholar'

(4) This verse describes in brief, the whole career of King Sudraka. He was a well read man conversant with both religious and profane literature, arts and sciences, specially

mathematics or astronomy, and the science of training elephants. He was a worshipper of Siva who cured him of some eye-disease. He performed an Asvamedha sacrifice and having lived for full one hundred years and ten days, ended his life by throwing himself into the fire. ऋग्वेद—the chief Veda of the four Vedas. It contains prayers to different deities like Indra, Agni, Varuna, etc. सामवेद contains hymns mostly taken from the Rgveda, and is to be chanted or sung. गणितम्—mathematics, also astronomy and astrology. वैशिकी—वेशा मया—वेशा means the abode of the courtesans and the courtesans were expected to be proficient in singing, dancing, etc. So वैशिकी कला may mean 'fine arts in general'. Or वेश means 'dress' and वैशिकी कला, the art of putting on dress, suitable for different characters. Some take वेश to refer to King अश्वमेध (the contraction being on the lines of राम for अराम, or भामा for सत्यभामा). वैशिकी कला thus meaning 'the Science founded by Agniवेशa'. हस्तिशिखा—The reputed authors of works on हस्तिशास्त्र, are पातञ्जल्य, गौतम, मृगवर्मन्, and others. Kalidasa in Raghuv VI 27 describes the King of the Angas as having his elephants trained by the very founders of the science of हस्तिशिखा. King Sudraka was well versed in हस्तिशिखा, hence the propriety of the expression परदारणमाहुयुद्धलय in the next verse. दार्वे in an epithet of Siva व्यपगत तिमिर यस्मात्—तिमिर, darkness, that is, ignorance, having secured the right knowledge of Ātman or तिमिर means 'the timar disease which makes a man blind'. Sudraka had his eye-sight restored to him as a result of Siva's favour (just as the poet Mayura was cured of leprosy through the favour of the Sun, आदित्यादिमैयूरादीनामिवान्धनिवारणम्, Kavyapra-kasa I). अश्वमेध—A sacrifice where a horse is the sacrificial victim अथ मथते अत्र. Only a universal monarch could perform this sacrifice (अथ अश्वमेध इति नाम विश्वविजयिना क्षत्रियाणां पूर्वस्वल् सर्वक्षत्रपरि-भावी महानुत्कर्षनिक्रमः । Uttara IV). अग्निं प्रविष्ट—Sudraka seems to have ended his life by throwing himself into the fire (अत्र in Raghuv VIII throws himself into the sacred waters at the confluence of the Ganges and the Sarasyu). As committing suicide is forbidden by the Sastras (अप्राप्तमिवा ह्यसुर्यां नाम ते लोकास्तेभ्यः प्रनिर्विधीयन्ते य आन्धानि न ह्येवमृष्यो मन्यन्ते । Uttara IV), commentators are unwilling to understand अग्निं प्रविष्ट in a literal sense. According to them, the expression is to be understood metaphorically in the sense of 'died'. We fail to see why the

expression should not be taken literally. It must be remembered that Sudraka had overstepped the limit of a hundred years for life and after installing his son on the throne, he might have, even with Śāstric justification, thought of terminating his life voluntarily! (Read the following quotation from Mallinātha's commentary on Raghū VIII 94—  
 अत्र पुराणवचनम्—समासतो भवद्यस्तु पातैर्महदादिभिः । दुर्भिक्ष्यैर्महारोगे पीडितो वा भवतु य ॥ स्वयं देहविनाशाय मले प्राप्त महम्मति । आत्रज्ञाण वा स्वर्गादिमहाफलजिगीषया । प्रविष्टे चलन दीप्तं पुत्रादनशन तथा ॥ एतेषामधिकारोऽस्ति नान्येषां सर्वत्र तुषु ॥ नराणामय नारीणां सर्वेषु सर्वदा ॥ ) Sudraka could easily be regarded to have taken the step स्वर्गादिमहाफलजिगीषया ।

(5) ककुद—ककुद literally means 'the hump of a bull, hence श्रेष्ठ eminent परवारणवाहुयुद्धलुध—This expression can be interpreted in a number of ways—(1) परैषा (of the enemies) वारणा तै सह वाहुयुद्धे लुध, (2) परा (powerful eminent) वारण तै, in both these interpretations वारण means an 'elephant' and in view of the special mention of हस्तिशिक्षा in the last verse, it appears that the poet wanted to refer to Sūdraka's daring in fighting with the elephants by his bare arms. Another meaning suggested is—(3) परैषा वारणाभ्या (वारण repelling going with वाहु) वाहुभ्यां युद्धे लुध—This is unsatisfactory, as we have to divide here the expression वाहुयुद्ध समरन्यमनी who had a great partiality for battle, that is, a great warrior welcoming every opportunity to show his valour in battle.

(6) अर्वाण्तिपुरी—the modern Unyia, perhaps the most famous city referred to in Sanskrit literature. The women of अर्वाण्ति are described as आकन्य एव निपुणा सुहृता रतनमणि । इन्द्राणी सार्वबाह्व—  
 सार्वबाह्व—a leader of a caravan, a merchant. Carudatta was a Brahmana by birth, but a merchant by profession. Mr Kalyan prefers to take the expression to mean 'a leader of the Brahmana community' and suggests that the epithet सार्वबाह्व was retained as a family title. He says that Carudatta was not a merchant 'because he says भिक्षेण in III 26, and not वाणिज्येण which he would have done had he been a merchant'. Mr Kalyan seems to have altogether ignored the अपि in भिक्षेणापि which completely gives his case way. Carudatta was going to have recourse to भिक्षा as a last resort and not 'because it is proper for a Brahmana to beg' as Mr Kalyan tells us. It appears that owing to a series of reverses and great gifts in charity, Carudatta had to curtail

his expenses and business as well, and had practically retired from active business वमन्नेना—The names of courtesans should usually end in दत्ता or सेना (दत्तसेनान्तनामानि वेश्यानां कल्पयेत् सुधी ।) Supply क्त्वा as the verb. The reading तस्य for यस्य in the second line makes the construction easier.

(7) इदं—this play. Mr. Kale rejects this meaning on the ground that thereby the construction would be an absurd one—अस्यां च तत्कृतौ इदं प्रकरणं चकार. But when we take इदं to mean प्रकरणं, अस्यां च तत्कृतौ it might be connected with stanzas only, and stanza 7 can be understood independently. We are told in this verse, that the poet in the present play has concentrated upon depicting the following four things: (1) नयप्रचार (Sudraka often uses his words very loosely, and the student will come across many instances of looseness of construction as well in this play) (2) the progress of state-craft, referring to the revolution, or (11) उपायविधान the use of various remedies, or (111) proper course of conduct, exemplified in the doings of the hero and the heroine, (2) व्यवहारदुष्टता wrong legal procedure, as in Carudatta's trial in Act IX व्यवहार is also used in the play in other senses, such as 'complaint', 'court of law', and 'affairs in general' (3) खलस्वभाव—as exemplified in the character of Sakara (4) भवितव्यता—the miraculous escape of Carudatta and Vasantasena from death the installation of Aryaka as King, King Palaka's murder etc.

The passage from एतत्कवि किल (I 2 3) to the end of Stanza 7, is obviously from the pen of some one other than Sudraka as the use of expressions like प्रविष्टः (Stanza 4) क्त्वा (Stanza 5), and चकार (Stanza 7) shows. (One commentator tries to justify the contention that these passages were written by Sudraka himself, by the argument that Sudraka being a गणितज्ञ could foretell his own death, and, so himself wrote the passages as they would be repeated by the Sutradhara after his death. This, of course, is hardly convincing.) But that does not mean that the personal account about Sudraka given therein should not be regarded as a substantially faithful one. I 7 1—अस्मत्, this shows that the Sutradhara was a music-master there so he describes the संगीतशाला as अस्मत्संगीतशाला इत्यादि—This is intended to suggest the penury of the hero. I 7 2—कुशीलस्य actors, bards, कुलित शीलमस्ति एषाम् or कुशीलं वान्ति referring to the low morality prevalent



amongst the actors, musicians etc. The word is also derived from वृन् and उव, who were the first to recite the Rāmāyana, and were regarded as the founders of bardic poetry.

(8) The house of an अपुत्र ( न विद्यते पुत्र इत्य ) is शून्य, void of all delight for पुत्र is the आनन्दप्रस्थि par excellence (अन्त ररुणत्तवस्य दपत्या स्नह्मप्रथम् । आनन्दप्रस्थिरेतोऽवमपत्यमिति वक्ष्यते ॥ Uttara III ), and because पुत्र prevents the father from falling into hell ( पुत्रो नरकायस्मात् पितर प्रायत सुत । तस्मात् पुत्र इति प्रीयत स्वयमेव स्वयधुवा ॥ ) One who has no real friend is in a worse condition, his house is विरहान्य ( विरहान्यम्, blank for all time ), or शून्य might mean शून्यत्व as Śrinivāsa-ācārya suggests ( शून्यत्वपरमशून्यशब्द । येनाभ्युदयस्सविशेषपरमणीय परिभाषापि व्युत्पत्तिरेव । तत्र सत्पुत्र प्रीतिमावहता मित्रेण विना स्वात्मैवास्मिन्नात् भाव ), or the expression conveys the idea that all time is blank in the case of a person who has no friend. So that, in the case of a दरिद्र, both ददा and काल and गृह are शून्य I 8 1—चिर, सगौतम—शान वाप नर्तन च, the Sutrādhāra appears to have been employed to sing before the idol in a temple etc from early morning ( Mr Kale thinks that the Sutrādhāra's exhaustion was due to his taking part in the Purvaranga, but this would mean that the staging of the play started in the early morning for which there is no authority ) प्रचण्डस्य दिनकरस्य ( the rays of the sun in summer in a tropical country like India, are very scorching ) निरुणे उच्छुर्ष्वं सुकरवीर तद्वत् I 8 2—खटखटयते—खटखट इव आचरति इति खटखटयते—खटखट an onomatopoeitic word and denominative from it by adding य ( what we call in Marathi बुरबुरनात would be a more correct description of the eyes. The eyes are not crackling through hunger directly this is intended to suggest the असत्वाद talk of Sākara in the play ) I 8 3—निविद् goes with प्रातराह्, where निम् is an अव्यय प्रातराह्—Something eaten in the morning, a little food as opposed to the substantial quantity consumed at the mid day dinner I 8 4—कार्यवशात्—because his business was with his wife who should be addressed in a language she could understand प्रयोजनवशात्—the Sutrādhāra is to play the role of a poverty-stricken person, hence the necessity of speaking in Prakrit according to the rules of dramaturgy ( कार्यवशोत्तमादीनां कार्यो भग्यान्वतिक्रम । ऐश्वर्येण प्रनतस्य दाद्रिथोपहतस्य ॥ । उत्तमस्यापि पठत प्राकृत सप्रयोजयेत् ॥ ) Candana ( Act VI ) and Vāsanta-śanā ( Act V etc ), though usually speaking Prakrit, are made sometimes to speak Sanskrit in the play

Characters in Sanskrit dramas are divided into three classes—उत्तम (speaking only Sanskrit, appearing never in विष्कम्भरुस or प्रवेशक strictly speaking, only the hero is an उत्तम character, the heroine speaking Prakrit is a नीच character), मध्यम (speaking Sanskrit and introduced also in विष्कम्भरुस) and नीच (all minor characters women, Vidusaka etc) The Nāṭyasāstra lays down definite rules as to which characters should speak Prakrit and the sub-divisions thereof (See Introduction)

I 8 16—अविद्, अविद्—indeclinable meaning 'Alas' I 8 19—सविधानकम्—Turn of events, incidents etc The poet is here indirectly suggesting that the plot of the play is quite unusual (अन्यद्). The same expression is used in the Malatīmādhava for the same purpose आयामि धूमि—Any one who has witnessed an Indian cooking place on the occasion of the celebration of, say, a wedding ceremony would readily see how very faithful the description in the text is. Large quantities of rice were being cooked and the तण्डुलदक (the water with which the rice is washed before being boiled) was allowed to run freely in the courtyard path (रथ्या is not the street, but just the path in the courtyard. In the absence of any drainage system, all the water was allowed to run on in the open). Big लोहकण्डाह are used for frying; purposes on such occasions, as it is rather difficult (and also dangerous) to lift them up, it is usual to drag them over the ground and the black iron of the कण्डाह made blacker still by the smoke and soot, leaves a very clear impression on the ground over which the कण्डाह are dragged, this impression corresponds to the विदोयक mark in the case of a lady (identified with the धूमि) आयामी तण्डुलदकस्य प्रवाह यत्र सा (रथ्या), लोहकण्डाहस्य (Marathi कण्डू) परिवर्तनेन कृष्णा शारा (variegated) च, कृत विदोयक यथा सा विदोयक is the ornamental painting mark on the face or forehead apparently mixed with Kāsturika (so that it might be कृष्णशारा). I 8 21—तर्कि The Sutrādharma could think of accounting for the change of circumstances showing great prosperity, only by supposing that some old ancestral tree were had been suddenly unearthed I 8 23—प्राणाधिकम्—प्राणेभ्य or प्राणेषु अधिर्न यथा स्यात्तया, more than what life can bear, the reading प्राणात्तय (प्राणानाम् अस्तय- यथा स्यात्तया) means the same thing ultimately. The Sutrādharma had never in his life seen so much food and so is wondering whether he was dreaming about the whole thing

which did not actually exist I 8 24—वर्णक गुम्फति this and the लण्डुलदर and रोहसगह suggest the description of Vasantasena's mansion in Act IV According to Mr Kale वर्णक पिनटि refers to S kāra's attempt to crush Carudatta ( who belonged to the chief of the Varnas ) सुमन्तो गुम्फति refers to the victim's garland thrown round Carudatta's neck when being conducted to the gallows' This is hardly satisfactory It is ridiculous to argue that a description of festive activities should suggest happenings in the cemetery We think that the commentator's suggestion that all this suggests the activities in Vasantasena's mansion in Act IV is more to the point ( if at all any suggestion is intended by the poet ) There is a similar description of his house by the Sutradhāra in Mudrārākṣasः वदति चममिव पिनटि मन्थानियमुद्रप्रथत सचो विधिना ॥ I 8 25—नेपथ्य—the curtain or the tiring or green room where the actors dress themselves dress' costume I 8 36—गुडन or गुणमिश्रम् ओदनम् ( गूढमात in Marathi ) I 8 37—स्वायनम्—स्वानाम् अयन lit the abode of various रसs flavoury hence highly seasoned or savoury food एव तव देवा this would perhaps appear as more appropriate in the mouth of the Sutradhāra as a reply when he hears that every thing he liked best was ready there for him to eat I 8 44—अभार च गतिं पति-भनेन वयन्तगन्वाया प्ररुहणक्रियामादिक भाषान् सृच्यतः ( Srinivāsacarya ) I 8 45—वर्णलम्बुरु , the hopes of the Sutradhāra which were raised high up by the first speech of the Nati were dashed down to the ground by the statement that all the eatables were in the अपण and not in their house within his reach this is 'beides in the passage so वर्णलम्बुरु must refer to something that can be first raised high up from its original normal position and then can be suddenly thrown a far lower down If this is admitted the following four explanations of the word deserve to be rejected—(1) an over hanging or projecting wall which if raised high is sure to topple down—Apte's dictionary (2) वर्णदी दीधमात् तस्य लम्बुरुस्तप्रान्नामरदा म्मान्नास्थुष । स हि शेष्या पानीयोदार द्रुमुवाप्याष पायन । पृथीधर ( this is what in Marathi is called लम्बुरु contrivance for drawing water in villages here however the idea in द्रुमु नय is ignored ) (3) प्रथार also सुय-संविदात्—वर्ण ट्यमाह ( brick house ) उन्नतीप्रता दीपा भित्तप्रदेशस्तन उन्नताऽयवहल इत्यमथ । सोऽपि हि मयोन्नाव द्रुमु वायन । अनन्तर निपतत्यपीति । ( this is practically interpretation No 1 and should be rejected for the same reason as No 2 ) (4) वर्णस्य अभयत गचनत्मावर्दीपान्त

भित्तिनद्यगतस्य पुरणीयस्य लम्बुकं पूर्णार्थं इत्कासधान इव स हि भित्तुन्मेवाद्भूर्धसुमित्य  
 गतोपर्यध पारयते—श्रीनिवासाचार्य (this is also not quite satisfactory)  
 (5) वण्ड also means 'a heap of grass,' so the expression simply  
 means 'a heap of grass hanging over loosely' (Mr Kale also  
 suggests this) We suggest one more meaning—लम्बुकं should be  
 taken to mean 'some weight hanging by a piece of string (like  
 the लोडका) and वण्ड = beam' When one wants to pass the string  
 across the beam, the लम्बुकं must be thrown high up so as to  
 allow it to fall on the other side of the beam I 8 51—पार्वणे  
 दुष्पुनोपरै शोभिता—Mr Kale suggests that the expression पदवर्ण  
 refers to the final happy issue wherein five desirable events  
 are achieved which the poet himself has summed up in X 57—  
 ((1) लघ्वा चारिद्रगुडि (2) The discomfiture of Sakara (3) The  
 installation of Āryaka as king, (4) The union with Vasantasana  
 (5) The securing of friendship with Sarvilaka) Mr Kale's  
 suggestion though ingenious is far fetched. There is nothing  
 common to the two passages beyond the fact that the one  
 contains the word पत्र, and the other contains five events. Any  
 thing can be made Kavyarthasucska in this way! I 8 54—  
 अभिरूप (handsome) पनि येन स the यत् by which a handsome  
 husband is obtained. I 8 55—इहलोके भव इहलौकिक (the more  
 correct form is ऐहलौकिक, for there should be वृद्धि of both  
 the members of the compound as in पारलौकिक) The Sūtradhara  
 knew well enough that he was not particularly अभिरूप, so he was  
 rather staggered at this new fancy of his wife, and wants to know  
 further details thereof (This must not be taken to mean that  
 there was any possibility of divorce on the part of the Nati, this  
 is just a private conversation between the husband and wife  
 where such suggestions are made in a half-serious half-jocular  
 manner) किं सप्रत्येव मा परित्यज्यान्व पनि यन्नुमिच्छसि उत तन्मान्तरविदयोऽय  
 सत्रन इति माव । पारलौकिक इहलोके ऋषि सति कोऽयमन्योऽभिरूप इति माव । अनेन  
 वमन्तमेनया पालनपरिहारेण चाहृदमवरण व्यापितम् । (श्रीनिवासाचार्य) I 8 60—  
 मदीयेन is emphatic The Sūtradhara was relieved somewhat to  
 find that his rival was not ऐहलौकिक but surely he was not prepared  
 to aid his wife in securing even a पारलौकिक rival for him at  
 his own expense This was certainly too much even for a  
 henpecked husband The Sūtradhara has therefore a good  
 cause to be angry I 8 65—वृणोद्भ is a variant for वृणोद्भ  
 I 8 68—य प्रनिये—The Sūtradhara now abuses Jurna

vrddha and would like him to go to hell, as he was the real culprit, inasmuch as he had advised the Nati to observe such an expensive fast, ignoring the poverty of the Sutradhara केशहस्त—Curly or profuse hair (यश्च, पादा and हस्त अर्धे added to केश, giving the idea of abundance or beauty) The Prakrit कपिजन्त is usually taken to mean छेद्यमान as going with त्वा and कथ्यमान (सञ्जीवियमाण) as going with केशहस्त Both the वय and the केशहस्त are सुगन्ध (the वय puts on garlands of flowers see Act X; and the केशहस्त also is decked with flowers) The Sutradhara would like to see Jurnavrddha banged with due ceremonial The common property between केशहस्त and वय is that the expression कपिजन्त (in different senses) can be applied to both of them (if the reading is वज्जन्त it means वध्यमान with जूर्णवृद्ध, and वध्यमान with केशहस्त) This is how the passage is usually understood. It appears to us that कपिजन्त is intended by the poet to be taken in the sense of छेद्यमान with केशहस्त as well King Palaka apparently was a thorough despot, having a strange fancy for seeing young brides shaved off! (It is not rare to find similar fancies on the part of some Chiefs in Indian States even now so there is nothing strange in such a perverse conduct on the part of King Palaka. This incidentally would account for the revolution which ended in the murder of King Palaka) दास्यापुत्र—lit the son of a दासी or an unchaste woman, an abusive epithet It is an Aluk compound दास्या (the Genitive singular of दासी) retaining its form even in the compound I 8 71—अर्यस्त्रि the Nati means to say that the व्रत would make the Sutradhara himself her अर्धिपति I 8 73—अथय The पादपन of the Nati removes the anger of the Sutradhara to such an extent that he is now prepared to co-operate with her in making the व्रत a success The quarrels between husband and wife seem to have only one end always, viz the victory of the wife I 8 74—अप्रादा As the Sutradhara was a poor man and a singer by profession (a गायक is regarded as an अप्रादन्त and respectable Brahmanas would not condescend to accept an invitation to dinner from him) the Nati knows that she could not expect a high-class Brahmana to go to her house so she makes the modest request that a Brahmana befitting their status should be invited No व्रत can be complete unless a Brahmana is fed. I 8 82—हममृदादाम्—the propriety of the expression is this—As there were many rich people in Ujjain, Brahmanas would

have plenty of invitations from them and no one would care to accept the poor Sutrādharma's invitation (यदा हि दुःस्थिता भवन्ति ब्राह्मणास्तदा हि चारुणादानमपि ग्रहेद्यु मोचन कुर्वन्ति—श्रीनिवामाचार्य) I 8 83—चारुदत्तस्य भिन्न As Cārudatta had now been reduced to poverty, the Sutrādharma expects Maitreya to accept his invitation gladly I 8 84—अग्रणी—Maitreya would be fed first others would dine afterwards or this is a mere courteous way of inviting one to dinner I 8 85—निमग्नम्—having no सखल (rival मयनी (समान पति यस्या वा) इव मयन., the rivalry between co-wives being too well known) This is added to tempt Maitreya दक्षिणपि त—As some दक्षिण has always to be given to a Brahmana it is difficult to see how this could influence Maitreya. If the Sutrādharma had said महता दक्षिणारि it would have been a different matter From this point of view the reading दक्षिणारि (which can convey the idea of biggers) is preferable

I 8 93—Here end the Āmukha or the Prastāvana (Prologue, see Appendix A for the definition of Prastāvana and its subdivisions) In the Prastāvana the Sutrādharma carries on conversation with either the Nati or the Viduśaka or the Pāri-pārśvaka and introduces in an appropriate manner the characters in the play to the audience The Sutrādharma gives some information about the dramatis as well and there his business ends Maitreya (a character in the play) is here described as conversing with the Sutrādharma before the latter leaves the stage This method of introducing a character belongs to the पयोपानिषद् variety of Prastāvana

## THE MAIN SCENE

[Carudatta a very rich merchant in Ujjain well known for his liberality has now fallen on evil times and has been forced to live the life of a poor man. He constantly is reminded of his penniless state which makes it impossible for him to help others. His bosom friend Maitreya alone stands by him through thick and thin Cārudatta's friend Juraśriddha sends a mantle to him by the hand of Maitreya who gives it to Carudatta when he has finished his evening worship Cārudatta asks Maitreya to offer the oblation to the Mother and Maitreya with Radanikā (maid in the service of Carudatta) opens the side-door to go out, when all of a sudden the lamp he was carrying is extinguished

[ While Carudatta was engaged in the worship of the deities, Vasantasena the most beautiful courtesan-girl in Ujjayini, while out for a walk in the evening gets separated from her maids and is pursued by Sakara, (the king's brother-in-law, a vagabond and a libertine) with his satellites (Vita and Ceta) on the street Sakara knows that Vasantasena was in love with Carudatta, and that she was not likely to care for him. He wants therefore to carry her forcibly. Vasantasena successfully dodges him for a while when she learns from Sakara that she had come near Carudatta's house. And as luck would have it, the side door was opened just at that very moment, as though to help her by Vidusaka] by Vasantasena who enters the house Vidusaka quite unaware of all this, asks Radanika to wait there till he returned after lighting the lamp again. In the meanwhile, Sakara catches Radanika, mistaking her for Vasantasena. When Vidusaka returns with the lamp the mistake is discovered. Vita makes a sincere apology to Vidusaka but Sakara asks Vidusaka to tell Carudatta to restore Vasantasena to him, on pain of life-long enmity in case of refusal. In the house itself, Carudatta mistakes Vasantasena for a while, for Radanika but when Vidusaka returns with Radanika, everything is made clear. Vasantasena is now desperately in love with Carudatta and requests him to keep her ornaments as a deposit, as she was harassed by ruffians like Sakara and others on their account. (This was merely an excuse to be able to meet Carudatta more often.) Carudatta and Maitreya escort Vasantasena to her house, and return home Maitreya being directed to look after the ornaments at night time.]

I 8 106—अयक् Maitreya contrasting his present state with what obtained when Carudatta was rich. Then he, as an honoured guest used to get plenty of sweet dishes day and night, which he could eat at will and leisurely enough but now he had to live from hand to mouth being required even to seek invitations for dinner from others. I 8 107—समीहितव्यानि—the original Prakrit पच्छिद्दव्यानि may be rendered as प्रस्येद्व्यानि also तुल्यमि—a nominal verb derived from तुल (cotton) meaning 'treating one lightly' or 'making miserable'. तुल्यमि would be derived from तुल (= balance) 'to weigh in the balance' 'to reduce to a wretched state' I 8 108—उत्तर is 'देवर' in Marathi

अशित—Cau P R. from अश् to eat, if we read अशित it would mean the same thing ultimately (अशितम् अश्क अस्तीति) चतु शालक—*a quadrangle or square with four मासुस or balls (चतस्र शाला अत्र).* I 8 109—मलक (or मलक) *a small cup (something like वापी in Marathi) चित्रकर इव there were so many dishes placed in various cups to be eaten that it was impossible to do justice to all of them. So what Maitreya did was that he just took with his finger a little bit from every cup and pushed them away leaving their contents almost intact (This is generally done by rich people who are afraid to eat owing to their suffering from indigestion) He is therefore aptly compared to a चित्रकर or painter who is also surrounded with a number of cups containing different paints and who also makes use only of a little paint, here and there from the cups with his painting brush नगरचक्रवर्त्यम्—The Vidusaka is often compared to a bull (cf विपणिगत इव दलीवर्दे भार्यगीतम् Malavika IV) The वृषभ here referred to is the पाद or वृद्ध who is held as sacred and so allowed to roam about at will, and extraordinarily well fed. It is a common sight in India to see these bulls standing ruminating in the middle of the king's high way quite unconcernedly as though they were the monarchs of all they surveyed रोमन्धायमान—Present participle from the verb from रमन्ध (रमन्ध मन्धतीति rumination) रोमन्ध वर्तयति इति रोमन्धायत I 8 111—वृषपाश्रित—This is also a happy simile the pigeon after wandering all over the place during the day comes back to roost at night at its abode so Vidusaka also managed to pass his time during the day somehow and came back to Carudatta's abode for rest I 8 112—मिद्राकृतदेवकार्य—A special देवकार्य seems to have been intended here Was the mantle sent by Jurnavrdha an आह्वे (a present sent on auspicious ceremonial occasions by friends and relatives) to Carudatta who had started *देवकार्ये* ? If this view is correct the reading पशुव्रतकृत is certainly preferable (In Act III Carudatta's wife also refers to the स्त्वपशु) I 8 113—चारुदत्त—Usually Maitreya speaks of चारुदत्त as आयचारुदत्त but there is no point in scrupulously sticking to that form of address Hence the reading भार्यचारुदत्त need not be regarded as more authoritative. मैत्रेय is the त्वष्टा (for definition see Appendix A) who is the confidant of the hero (and नर्ममन्त्रि of the king) in *a Sanskrit play* He is also a pre-eminently humorous character and evokes laughter by his appearance dress and jokes most of which are*



connected with eatables. The Vidusaka in our play is the most striking type in Sanskrit literature.

(9) CONSTRUE याग्य मद्गृहदहलीना बाल इमै च सारसगणै च सपदि विउमपूर विरुन्वृणाइडुसमु नासु एव सपति कीन्मुख्ण्णर्ण वीनाथले पतनि । (वसन्त लिङ्का)

बहुधा तृणानाम् अत्र कुत्र यत्न कीर्णानां सुखे अवलीन् Formerly the बलि was so rich both in quality and quantity that swans and Sarassas rushed in to devour it immediately it was offered but now the बलि is small in quantity and poor in quality and is eaten only by small insects and worms. Carudatta had to curtail his establishment to such an extent that there were no servants even to sweep the दहली of the big house with the result that grass had grown on them अनुभूतविभवस्य विभवच्युति अतीव रोदस्थानमिति भावः (धीनिवासाचार्य) I 9 5—सर्वकारमित्र a very apt certificate for Maitreya who deserves it well, as would be seen from the play itself.

(10) सुख इह यदिपन्नत दुःखास्तुषु त्दमवतन्ते । निर्वाणाय तदच्छाया तमस्त इह विगत ॥ Vikram III I 10 2—मरणार् a stupid question. The passage seems to have been put in merely to account for the next verse. Strictly speaking in place of मरणार्, दासिपात् मरणदास्यया ought to have been used, as it stands मरणार् must be taken to mean मरणमनु विन्य.

(11) Death is preferable to poverty for death can cause agony for a small time only while the life of a poor man is nothing but an endless misery. I 11 3—प्रणयी (a suppliant प्रणय meaning request or an affectionate person) च चन तस्मिन् स्मृत्ताननाविभवस्य—this tells us how Carudatta had become poor. सूर —The waning of the moon is attributed to the digits being drunk one by one by Gods and the Manes in the dark fortnight. The sixteenth digit enters the plants (hence the epithet आपधिनाय for the moon). This idea is frequently referred to in Sanskrit literature the moon being described as one making a supreme sacrifice for the sake of creatures and hence the eagerness to see the प्रणयचन्द्र in the first fortnight after his self immolation on the Amivāsyā day. Read रवेमाविगतं सर्वं त्रयस्ये शुभया तर्पयत पिबुस्तदा । Vikram III स्थानं मवानकनर्वावि सवर्णिचनव मखच म्यनान्त । पयायीतस्य श्रेष्ठिमाया कला इव आप्यनरा दि वृद्ध ॥ Raghu V The idea of the moon being drunk in this way is probably due to his identification

with the Soma drink in the Vedas ( and as the Soma plant was regarded as the best of the ओषधिस the moon was also called ओषधिनाथ ) Maitreya means to say that Carudatta need not bemoan his wretched state too much for his poverty was due to his generosity and self sacrifice which are bound to command respect from others

(12) **CONSTRUCT** अतिथय क्षाणाथम् इति अस्मदीय गृहं भ्रमन्त मधुररा कालायने सङ्घसान्द्रमदलेख करिण कपोलभूद्वय परिवर्तयन्ति यत् एतन्न ना दहति । ( वसन्ततिलक )

मधुररा सान्द्रा मदलेखा यस्य तम् when the elephants cease to put forth the labor the bees also refrain from going to them The elephants their temples and bees are respectively compared to Carudatta's house and the guests दहति is more emphatic than तपति अतिथि—अतति इति one who is always on the move or न विद्यते द्वितीया इति यस्य who does not stay for more than a day at another's house ( एकरात्र तु निवसन्ति विप्राद्वाग सूत । आनय हि स्थितो यन्मातस्मादतिथिरुच्यते ॥ Manu III ).

I 12 3—एते Vidusaka means to say that it was not surprising to find wealth going to persons who can not make proper use of it For that is the very nature of wealth it goes where it is not enjoyed it is afraid of being used up like गोपालदररस who run to places where they can not be bitten ( there is a pun intended on खन्ति which means enjoyed with अर्थ ) The expression गोपालदररस is purposely used to refer to अर्थक in the play ( who was a गोपालदररक ) who ultimately overthrows King Palaka and becomes king of Avantī अर्थक यवर्त—The poet is fond of this word कव्यवर्त he uses that expression a number of times in the play कव्यवर्त—कव्यम् मर्यादा ( कलयति चण्डम् ) and कव्य कव्यत अनेन, which enables one to live in the morning now the morning breakfast is no very substantial as compared to the mid day dinner So कव्यवर्त ultimately means 'an unsubstantial thing ' a trifle , ' a bagatelle It is quite appropriate that the मोहनप्रिय Vidusaka should call अर्थक कव्यवर्त

(13) Carudatta is clearing the misunderstanding in the mind of Vidusaka whose last speech showed that he was paying too much importance to the loss of wealth sustained by him Carudatta says that his real grievance was that his friends had grown cold towards him since the time he became poor

भाग्यक्रमण Cf भावैर्गच्छत्युपरि च दशा चक्रेभिर्व्रमेण । Megha नट धनम् आश्रय  
यस्य सुन्द ( शोभन हृदय यस्य ) भाव मौहदम् ( more correctly, the form is  
सौहार्दम् )

(14) दुःख इत्यानुनधाति न्यायन दादिदयनन्यामापि दुःखपरपरामनुकूर्पितात्याह ।  
( श्रीनिवामाचार्य ) The poet shows how poverty is the misg spring of  
all calamities. The relation of cause and effect described  
between various pairs is not intended to be regarded critically  
निदनना—निधनस्य भाव । नशत धन यस्मान् ॥ निधन

(15) परपरिभ्र—पर ( great ) or परस्य ( by another ) परिभ्र इपर,  
of another kind unusual स्वजनाना ( relatives ) जनाना च विद्वेषस्य कारणम्  
परिभ्र and युगमा—here the कार्य is identified with the कारण, परिभ्र  
mean परिभ्रहेतु and युगमा युगमाहेतु क्लमत् —This shows that  
there is no peace at home also for a poor man, and परिभ्र at the  
hands of a wife is the hardest to bear कष्टम्—a wife ( the word  
is of neuter gender usually explained as गडति, यडते, or कडति कपते  
ए who should be protected ) न दहति च सतापयति च—The idea is  
that it would have been far better if the शोक had burnt him down  
to a hec once for all but the शोक wants to torment him more by  
not burning him completely but continuing to torment all the  
same I 15 1—त्वमपि Carudatta offers the oblation to the  
गृहदेवता because that could be done inside the house, but as the  
वलि to the Mothers had to be offered outside the house in the  
square, Carudatta asks Vidusaka to do that for him, as he is too  
much ashamed to go out for that purpose himself चतुष्पथ—चतुर्णां  
पथा समाहार where four roads meet, a square मानृष्य—The divine  
Mothers said to be eight प्राची माहेधरी वैन्द्री वाराही वैष्णवा तथा । कीमारीत्यपि  
चमुग्धा कविनेत्यत्र मातर । ( or seven according to some who read the  
second half as कीमारीत्यपि कीमारी सप्तैव मातर स्मृता । ) I 15 6—यत एव ..  
This is a natural touch many a man harassed by ill luck for a  
long time feels often exactly in the same way Cf [ भर्तृदारिके  
ननु भगामि किमेतस्या देव्या निरुहणाय पुरतो वादितेन या अद्यापि न ॥ प्रवाद  
दायात । ] Nāgananda I I 15 8—नियाम्य विधि—Carudatta means to  
say that a householder is enjoined to offer worship to the deities,  
irrespective of the consideration whether that worship becomes  
fruitful or not, if he fails to observe these injunctions of the  
Śāstras, he would incur sin A विधि is an injunction to do  
something, विधिस are of three kinds —(1) नित्यकर्म—This must be  
done it does not produce any merit but failure to do it produces

sin (such as <sup>१</sup>स्मृत्यं are सध्यावन्दन daily worship of the deities etc.)  
 (2) नैमित्तिककर्म—This is to be done on specified occasions only  
 (such as the उपनयन ) (3) काम्यकर्म like the पुत्रकामेष्टियन to be done at  
 will for some special purpos<sup>२</sup>

(16) तपसा वृच्छवान्द्रायणाग्निः शाररुण धर्मेण मनसा ध्यानयेन वाग्म  
 जपस्तुतिरूपाभि मनोवाक्कायकर्मैभ औत्स्रविश्रान्तरिति यावत् बलिर्कर्मभि बहि स्थान  
 विपयकल्पितै पूपाविधानैश्च (शान्तिवासन्वार्य) शमिनाम्—this shows that a  
 worshipper must not be impatient, but should control himself  
 I 16 8—सर्वद्वय Vidusaka means to say that his ill luck is so  
 persistent that whatever he undertakes to do was bound to end  
 exactly the contrary way like the reflection in a mirror which  
 shows the right side of the original as the left and so forth  
 I 16 9—विट् and च (for definition see Appendix A) and  
 रापवद्वभ—these expressions suggest the entrance of विट् चेट् and  
 शकार (in accordance with the dictum नासूचित पात्रप्रवेगो भवेत् )  
 I 16 10—तस्मान्मण्डूक Vidusaka is afraid that the Vitas Cetas  
 etc would not fail to ill treat him intoxicated with wine and  
 irresponsible in their behaviour as they are likely to be  
 Vidusaka is described in Sanskrit dramas as being very nervous  
 and specially afraid of serpents I 16 11—त्वमुपविष्ट And if  
 Vidusaka happens to be surrounded by the Vitas Cetas etc how  
 could Carudatta render any help to him being seated inside ?  
 I 16 12—समाधि means here simply concentration A person  
 practising samadhi has to remain quite steady and motionless  
 and persons nearby also are expected to observe complete silence  
 This is a clever device on the part of the dramatist to keep  
 Carudatta and Vidusaka silent on the stage in order to introduce  
 Vasantasena Sakara etc (In Vikram II Kalidasa similarly  
 makes use of Vidusakas samadhi for a similar purpose)  
 Really speaking the scene where Sakara and Vasantasena take  
 part is a separate one outside on the street far away from  
 Carudatta's house at the beginning (It is only after I. 38 that  
 the characters come near Carudatta's house) But a Sanskrit  
 drama has no separate scenes in an Act A Sanskrit dramatist  
 therefore has to keep the characters already on the stage dumb  
 like statues while a separate scene is being described. The poet  
 here furnishes a good excuse viz Carudatta's samadhi to keep  
 both Carudatta and Vidusaka quiet. I 16 14—शकार—(for defini  
 tion see Appendix A. The definition however is not of much

value as the Sahityadarpana seems to have based its definition on the characteristics of the शरर in this drama itself) so called because he uses the शररी dialect abounding in श्स् His real name is सस्थानर and he is the brother in law of King Palaka. The characteristics of his speech (which are amply illustrated in the text) are given in the following couplets—अपार्धमर्मै व्यर्थे पुनश्चत हतायमम् । लोकन्याय्यावच्छेद च शरररचन निद्रु ॥ जागमलिङ्गादेहीन देशरणा-  
यायगेकावपरीतम् । यथैसा र्थमार्थे भरति हि वचन शररस्य ॥

(17) Vas antsenā is compared to a हरिणी pursued by a hunter. A दृग्गता cast tremulous glances about and runs about through terror परिवर्तित मौढ्यमार्थे यस्या सा नृत्यस्य (the reading नृत्यस्य means the same thing) प्रयोगे इत्यादी उद्दिप्त may be explained in a number of ways—(1) उद्दिप्ता चयग च कणक्षय विमुग्ग च दृष्टि यस्या मा (2) उद्दिप्तन भीतेन अत एव चालेन अतपरिवर्तन कणोण विमुग्ग दृष्टि यया (श्रीनिवासाचार्य) or (3) उद्दिप्त चयल यत्तदा कण रण विमुग्ग दृष्टि यया व्याप्यस्य अनुमारेण चकिता भयन is significant. Vits means to say that there was no reason why Vasantasenā should be afraid of them. They were surely not going to harm her.

(18) वाम् = गग यामि धावमि पत्रायसं is पुनश्चत न मारुष्यमि शररिवच्छेद तपाम् helpless (गरीर छापर in Marathi) अङ्काररादि Sakāra s upamas are quaint and original.

(19) The Ceta (who occupies the status of ■ हुज्ज्या) is ■ low-caste man (while the Vits ■ a man of superior intelligence and well read and so speaks Sanskrit). His upamas are therefore in keeping with his status and intelligence. He compares Vasantasena to a peahen and Sakara to a cock (or to a dog if we read दृग्गुर). No reason is mentioned as to why the श्रीममशूरी should be श्रामिता (श्रीनिवासाचार्य says—यदा साम्यार्थे वीहिणी प्रीष्मदिनु दामानभीना पुषपत्रादिकमपि रतन दृग्वा धावति तथा रतमपि मशूतप्रयायना चोरान्कुर्या रतनमपि तन दृग्वा धावमीर्ये) शरर—usually the king is thus addressed in drama here it means simply Lord or Master.

(20) Vasantasenā was dressed in a red Sālu and was wearing a garland of red lotus buds. As she was running away her garment was fluttering in the wind and the buds were falling down on the ground one by one. The वाक्कदली also puts on red flowers and is violently shaken by the wind (वाक् is put in to account for the expression रिग्गमाना—विग्गेषेण इग्गमाना) and so, Vasantasenā is aptly compared to it. The comparison to

मन शिल्पगुहा is also equally appropriate, the गुहा also puts forth, bud like red pieces when struck with the chisel

(21) मदन, अनङ्ग and मन्मथ are synonyms, रावण had nothing to do with कुन्ती ( Sakara's knowledge of mythology is a vastly confused one, as the student would find from the text itself further on) रावण lived in the times of Rama, while कुन्ती was the mother of the Pāndavas अनङ्ग—नास्ति अङ्गम् अस्य the bodiless one Madana is so called as his body was burnt down to ashes by Sankara, when he wanted to obstruct Sankara's penance ( Read कौव प्रभा सहर सहरेनि यावद्दिर खे मरुता चरन्ति । तावत्स बहिर्भवनत्रयन्मा भस्मावशेष मदन चकार ॥ Kumara III ) अनङ्ग is also explained as नास्ति अङ्गं ज्ञानम् अस्मान् because love is blind

(22) पतरोन्द्रात् ( पतगन्ध Garuda the lord of birds ) भयेन अभिभूता, श्याली a female serpent who is more active than the male one विदोययन्ती—surpassing वेगाद्दह a bad exaggeration Viṣa means to say that he would arrest the speed even of the wind The reading निदृश्याम् is simpler, त्वज्जेग्रहे न मे प्रयत्नं may be interpreted in various ways—(1) I need not make any effort to catch you To overtake you is child's play for me (2) To catch a woman is an insignificant thing I am not going to bother myself about it (3) I do not want to catch you and so I am not going to make any effort in that direction You may regard me as your friend who would allow you to escape I 22 l—भाव—a respectful term of address

(23) A very common way of worshipping a god is to address him by various names ( the किणुसहस्रनाम contains a thousand names of Visnu ) glorifying his deeds. Sakara complains that though he is prepared to address Vasantasena in ten ( the actual number of epithets used is eleven, but Sakara never pretended to be a mathematician ) different ways, she would not have him. Most of the epithets used are derogatory to Vasantasena, but that is the Sakarian way of doing things नाणकस्य मोदिणी सा च कामस्य कशिका ( whip ) or नाणकमोयी काम तस्य कशिका—A courtesan incites passion and robs a man of his possessions नाणक—a coin, it is usually held that this word came into use about the time of Kaniska ( 1st century A. D ) लामिका—नर्तकी निर्नाया—निन्ननामिक्यर्थे । यद्यभ्युन्नन्वनेव नामिकाया मौन्दर्यं तथापि शकारवचामि वैपरीत्य न दूरणम् । ( श्रीनिवानाचार्य ) If जिष्णाशा is rendered as निन्नाशा, it

may mean 'having low desires' or 'loving low persons' कुल-नाशिका—many a nobly born youth brings complete ruin to the family, by associating himself with the courtesans वेशवधू, सुवदानिलया, वशाङ्गना and वशिका all mean the same thing वेश ( विशन्ति अत्र ) is the वेद्याश्रम or the quarter where courtesans live सुवेशनिलया—सुवेश ( a good courtesan house ) निलय यस्या सा or सुवेश means 'excellent ornaments or apparel' and the expression may be taken to mean 'wearing good ornaments or apparel' It is better to take it as merely meaning 'a courtesan' so as to make all the four expressions वेशवधू etc synonyms

(24) प्रचलिताभ्या कुण्डलाभ्या छूटे गण्डयो पार्श्वे यस्या सा—Vasantasena suddenly looked back turning her head, hence the ear rings rubbed against the cheeks (अत्र कुण्डलमात्रग्रहणात् चकित्वा विदुप पश्चादवलीकने कुण्डलद्वान व्यज्यते—श्रीनिवासाचार्य ) विष्णुस्य नरै चन्द्रिना, जलधरस्य गणितान् भौता सारसी Vasantasena, and her ear rings are compared respectively to the lute and the विष्णु (there is hardly anything in common between the कुण्डल and विष्णु excepting 'coming into contact' with गण्डपार्श्वे and वीणा respectively )

(25) अशक्यमन्त may be rendered as अज्ञानप्रयमान Sakara has evidently read Puranic literature and remembers the incidents in the Rāmāyana and the Mahābhārata but has a knack of mixing them up impartially in a quaint manner रामभीता should have been दुःशमनभीता and हनुमान् विभावरो भगिनाम् अर्जुन धीकृष्णस्य सगिनी सुभद्राम् Visvavasu was a Gandharva chief he is referred to in the Mahābhārata

(26) Oeta's idea of happiness is eating plenty of fish and flesh He therefore asks Vasantasenā to love Sakāra, so that she could have plenty of fish and flesh and he adds that there was so much मत्स्यमांसक at Sakāra's house that even the dogs (who ordinarily would like to feast upon a corpse) refuse to look at मृतक satiated as they are with the मत्स्यमांसक offered to them श्रीनिवासाचार्य explains differently as follows—एताभ्या मत्स्यमासाभ्यां निमित्तभूताभ्यां पुनरा श्वान मृत न मरन्ते इति काकु सेवन् एवत्यर्थ । मत्स्यमांसप्रदं हि श्वान मृतज्ञ मृतमपि स्तामिन न परित्यजन्ति । तथाविधदुर्लभद्रव्यद स्वमपि रमयेनमित्यर्थ । Even the dogs grateful as they are do not abandon their dead master ( मृतक refers to the owner of the dogs ) who has treated them well So Vasantasenā should not hesitate to agree to the wishes of Sakāra who would treat her very kindly This seems to be very far fetched

(27) CONSTRUCT क्रीनन्निवन्त तारावाचिविभवम् रत्नकलाम् उद्वहन्ती  
निन्दयेच्चून्तनगिल्ल वक्त्रा (उद्वहन्ति) नत्वा त्व नार्द्धवत् किं द्रुत प्रदानम्  
(वन्तान्वाद्य)

क्रीन्निवन्तान् तारा इव (o tārāṃb w.l.h pearls) विविद्व हवर् च  
(रत्नकलाः, the girdle w.l.h band) तम् निन्दयन् (lit. crushed hence  
surpass'd in red colour) चून्तनगला (o चून्नि fragrant powder-  
चन्तान्वाद्य) देव (goes w.l.h वक्त्रम्) or निन्दयन्त एत एव चून्तनगल्ल  
(उद्वहन्ति) The reading अद्वुत्तम् (unusual extraordinary) is also  
a good one. It may go with नार्द्धवत् or simply means आश्चर्यम्

(28) गाली कुङ्करे ॥ हनोमि ॥ dogs would not be going after  
गाली वन्त सतिम् I 25 3—एवह परमन्त्रिणा मापदिद्या (I 25 8) the  
वन्तनी creeper (मेषव ॥ the वन्त season) are all connected with  
the वन्त season and so are fit names for the attendants of  
Vasantasena परमन्त्रिणा ॥ the कौकल so called because its eggs are  
hatched by the female crows (प्रमन्त्रिण्यमनन्वमन्त्रिण्यमन्त्रिण्ये  
परमन्त्रिण्यमन्त्रिण्ये । Sak. V) In Vikram IV Kalidāsa refers  
to the परमन्त्रिणा as विनाय पामन्त्रिणा इति and त्वा इति न मदनमन्त्रिण्युदाहरन्ति ।  
I 28 1—कीर्त्तयन्ति this would naturally be greeted with peals of  
laughter from the audience I 25 17 चन्वयन्तम् the implica-  
tion is that Vasantasena would not be able to find her servant  
even after a search I 30 1—वदन्ति this shows that Sakāra is  
not a blockhead he knows परमन्त्रिणा and एवह to be connected  
with वन्तनाम and challenges Vasantasena to call to her aid  
other associates of the spring as well

(29) Sakāra in saying त्वा इव एवमन्त्रिण (I 30 2) had made a  
general statement. In this verse he meant a some well known  
person in mythology by name (of course in the Sakārian  
fashion वन्दमन्त्रिण्ये वा एवमन्त्रिण्ये who destroyed the Kāstriyas  
twenty-one times. दशमन्त्रिण्ये—the ten mouthed एवम् was of course  
no. ३ कुन्तीसुत (the एवम् were the sons of Kuntī). Some take  
मन्त्रिण्ये etc. as four persons. It is better to take only two persons  
as being referred to as that brings out the Sakārian absurdity  
better. इति वदन्ति here Sakāra is right in his reference. Duhśasana  
did drag (Draupadi) by the hair

(30) Śākara shows how easy it is for him to kill Vasantasena if he meant to do so. (This incidentally suggests what  
is going to happen to Vasantasena in Act VIII)



Śakara draws out his sword when he says ननु प्रेक्षस्व, ननु प्रेक्षस्व and points out to Vasantasenā, how the sword is सुतीक्ष्ण (and so, there was no danger about its failing to do its duty) and fortunately Vasantasena's head was turned towards him, so that the sword can without any effort reach it कल्पये and मारयामि—this is पुनरुक्त (Some render दीद्यु as दीद्यु in place of दीद्युम्) सुसुप्त (1) A dying man does not live a Salarian platitude (2) One who is about to be killed by Sakara would not be able to escape his fate (by running away) I 30 8—अवला-न बल यस्या सा one should fight with one's own equal I 30 9—अत एव त्रियसे—Viṭa understands अवला to mean 'a woman', and says that because Vasantasena was a woman, she has been spared by them वृद्धीपर's comment बलवान्वावयितु न शक्यत एवेति तादर्थ्यम्, misses the real point altogether I 30 12—अनुनयोऽयस्य, Sakara's speech अत एव न मार्यसे showed that he was prepared to be lenient towards Vasantasena who was however not quite sure how far to trust his words ( न ताम रक्षस्तु गुणाय कल्पते इति न्यायेन मार्जारे सारिण्या इव रक्षे वाचाश्रयं विपर्यये पश्यत्यर्थातिष्वन्यत् । श्रीनिवासाचार्य ) Sakara, feeling that Viṭa's statement अत एव त्रियसे was not clear enough adds अत एव न मार्यसे I 30 14—शान्त—Peace, used to stop a man from doing or saying something undesirable न पुष्पमाय, a proverbial saying No one would think of removing blossoms from the creepers in gardens for, these creepers are specially reared up there in order that they may have more blossoms Similarly, women like Vasantasenā as a matter of fact, should receive all encouragement to deck themselves with more and more ornaments which show them at their best I 30 17—वरपुत्र्य . Sakara uses three epithets to describe himself, वरपुत्र्य मनुष्य and वासुदेव After calling himself a वरपुत्र्य (the suggestion is also, that he is a bridegroom to be married), he descends to the mere मनुष्य, and again goes to the other extreme, calling himself Vasudeva (the highest deity according to the Bhāgavatas Here, वासुदेव means वासुदेवस्तद्वत्) I 30 25—मानन्तरेण referring to me, अन्तरेण being used with the accusative The reading where only अन्तरेण is used, would mean 'in her heart, —Vasantasena is really enamoured of me in her heart, though she may deny it outwardly, by trying to run away from us I 30 26—आम्नोऽसि Sakara understands Vasantasena's अन्त शान्ते to mean अन्त शान्त and tries to assure Vasantasenā that his fatigue (at

which Vasantasena showed great concern) was entirely due to his following her persistently, and not to any thing else I 30 27—शप भावस्य शीर्षेभ्याः पादाभ्याम्—This expression may be interpreted in the following two ways —(1) शीर्षम् is Sakarian for शीर्षेण so that Sakara swears by his feet and Vita's head (the juxtaposition of शीर्षे and पाद being meant to evoke laughter) Here the absurdity lies in the transposition of शीर्षे and पाद, the proper way would have been आनीयेन शीर्षेण and भावस्य पादाभ्याम् (2) आनीयाभ्या पादाभ्या भावस्य शीर्षे स्पृश्य this is Sakarian for prostrating myself before Vita here also the transposition of पाद and शीर्षे is intended पृथगुक्तं वर्तते अस्या क्रियायामिति पृथगुक्तिरिति तथा

(31) तरुणानां सहाया यस्मिन् a courtesan should be ready to welcome young men who are her main stay (न तु कुलाङ्गनानिवास इव गुरुजनसहाय इत्यर्थे श्रीनिवासाचार्ये) विगणय-वेष्ट्याभाव may be understood as an object (मार्गज्ञाना एतेषु न ह्युद्यमलताया इव मार्गज्ञातलताया कोऽपि स्वामी नियतः । येन मार्गमिति भिरविशेषणवचन्यफलपुत्रिति भावः । श्रीनिवासाचार्ये)

(32) The expressions वणाधम and इतरे (in line 3, which refers to the Sudras) point out to the rigidity of the caste system in those days. The Sudras were regarded as forming a separate group by themselves while the Brahmanas Ksatriyas and Vaisyas (who alone were entitled to have the सस्त्रस्य performed on them) formed another नाम्यति—नाम करातीति, or used for नामयति denominative from नाम (in the sense of bending down') I 32 2—गुण—This is Vasantasena's answer to वेष्ट्यामि सर्वे भज (and also to अहं शम्भुद्वयं कामपितयं said by Sakara) She means to say that even a courtesan can not be made to love any one by force. True love can only be caused by the virtues and merits of the person concerned. श्रीनिवासाचार्ये explains differently. A courtesan unlike a कुलवधु can love or hate a person out of consideration of his character. A कुलवधु can not but love a person to whom she is wedded irrespective of his qualities (कुलवधुना हि स्वधर्मनियतानां नास्ति गुणप्रहणावपरः । अस्माकं तु गुणवयवानु राग लक्षणा च प्रवृत्तिरिति । तदुक्तं युक्तम् । न हि वाप्यादरत्वेनस्य स्वेच्छावसर येन न विशेषप्रहणम्) This does not seem to have been intended by the poet. The passage points out only to a general truth expressed also further in I 50 (हृदये मृग्ये नारी) I 32 6—कामदेवायतनादात्प्रवृत्ति—कामदेव is मदन the God of love उगानात् is equal to उगाने दर्शनात् गर्भे दासी—गमन दासी a slave by birth तस्य—of that well known one

(पूर्व दानृतया अथ च दुर्गतनया प्रसिद्धि सु-यते—धोनिवासचार्य) Cf for the use of तद् to mean well known 'famous', मा रम्या नगरी etc I 32 8—यदेव for Vasantasena would be certainly making use of that information to slip away from the hands of Sakara who was thus helping his opponent by his foolish speech I 32 3—रत्नं Cf त्वमात्मनस्तुल्यमनु प्रणीष्व रत्न समागच्छतु वाचनेन । Raghu VI तद्गच्छतु—Vita, so far, had been inclined to aid Sakara in his efforts to catch Vasantasena, but on hearing that she had been in love with Carudatta he decides to help her to get out of the reach of Sakara I 32 10—काणेलीमात — This is how Sakara is addressed by Vita in the play (1) काणेली माता यस्य (cf गान्धारीमात and similar expressions in भास's plays) where काणेली is usually taken to mean 'an unchaste woman,' 'अमली This is not very complimentary to Sakara (cf the expression दासीपुत्र used very often in historical accounts) (2) or, काणेली means कन्यका (and अन्ना, not a lawfully wedded wife) so that Sakara's mother was just a Mistress (वस्तुतस्तु राजश्वरस्यानुदामा कन्याया जात इत्युचिन् व्यायातुम् । धोनिवासचार्य) Some read काणेलीभ्रात in place of काणेलीमात I 32 14—उपहृतम् , because it was on account of the information supplied by Sakara that she would be able to meet Carudatta The reading येन प्रियसगम प्राप्तिता is also a good one meaning the same thing I 32 17—सापरानि and समीगुन्ना are of the same colour but Vasantasena and अन्नाकार are not so this is a Sakarian upama

(33) जालोने ( in the light or दर्शने ) विशाल, तिमिरे प्रवेशेन विच्छिन्ना

(34) अभापुरुषमेव—This suggests Vita's own fate in Act VIII. Mammata quotes this verse in his Kavyaprakasa as an instance of उपमेया and समृष्टि (of उपमा and उपमेया) Dandin in his Kavyadarśa discusses the first line in detail and proves that it contains उपमेया and not उपमा ( लिम्पनीव तमोऽद्भ्रानि कर्षणीवाञ्जन नम । इनीदमपि भूयिष्टमुपमेया लक्षणाञ्जितम् ॥ केषाञ्चिदुपमाञ्जान्तिरिवश्चयेह आयते । नोपमान लिम्पनेनेत्यतिक्रम्यात्तन्नाप तम् ॥ उपमानोपमेयव तुल्यवर्मव्यये इया । लिम्पनेस्तमसधार्मी धम रोऽत्र समीयत ॥ यदि लेपनमेव लिम्पतिर्नाम कोऽपर । न एव वर्मा धर्मा चेत्यनुमन्त न भावत ॥ कर्ता यद्युपमान स्यात्तन्मूलोऽपि तस्यापदे । स्तान्नायामाधनव्यग्रा नात्मन्वद्व्यपक्षितुम् ॥ यो लिम्पयमुना तुल्यं तम इत्यपि भगवत । अङ्गानीति न सखद माऽपि मृग्य रमो गुण ॥ यवन्दुखित व सत्रामिति सन्ति प्रतीयते । न तथा लिम्पनेर्लक्षद्वयदत्र प्रतीयते ॥ II 226 232 ) Prof Fieschel argues on the strength of this verse that Dandin wrote the *Micchakatika* . The verse, more probably

appears to be one of those floating verses which are well known and oft-quoted but which can not be traced to any individual author I 34 7— शृणोमि गद्यं न पश्यामि मृगयन्ता इम्—Of Eye of man hath not heard nor ear seen and I see a voice I can hear my Thisby's face—A *Midsommer Night's Dream* I 34 9— जनान्ति क्रम्—Aside (see Appendix A) so that what Vīta says is supposed to be heard only by Vasantasena (and of course by the audience) and not by any other character on the stage

(35) CONSTRUE स्व नक्षत्रादरमधिलीना सौदामनी इव प्रदोषतिमिरय न दृश्यसे कामम् नु (हे) भार अथ माच्यसमुद्भव गद्यं च स्वा सूचयिष्यति नूपुराणि च सुखराणि । ( वसन्ततिलका )

नक्षत्रानाम् उदरमधि सस्मिन् स्थाना (the reading सर्विलीना would suggest a complete merging up into the clouds which is not the meaning intended here) सौदामनी—सुदात्र (सुदामन् a cloud) भयत्य ह्रीं Lightning We may supply सूचयिष्यन्ति after नूपुराणि Vīta says that Vasantasena should not consider herself to be quite safe because she could not be seen owing to the darkness, for the माच्यगद्यं and the नूपुराद्यं would still enable them to locate her successfully This is a hint to Vasantasena to throw off the garlands and to make the नूपुरा less noisy I 35 2—नाच्येन when the नूपुरा are pulled up on the leg they would not be making any noise It is difficult to see why नाच्येन should be used in the stage direction here Would it be difficult to provide any real नूपुरा for the actor representing Vasantasena? The student would come across several cases of this unnecessary expression नाच्येन in the stage directions further on I 35 7—समाप्तं नपोऽस्मि—The play is timed to end at this stage to assist the development of the plot

(36) स्फारीभवन्ति—अ स्वि form स्फार great (दुस्त दुःखानुरधीति न्यायादुप्युपरि सरतन्त्या बहुलीभवन्ति । श्रीनिवासाचार्य ) पाप कर्म च this is illustrated in the play itself

(37) अल्प (scanty) उद (clothing) यस्य पृथीपर takes अपच्छद to mean बन्धविहान महापातकाः are five—ब्रह्महत्या सुरापान स्तेय गुबहनागम महान्ति पातकान्याहुः सम्पद्यन्ति ते सह ॥ (Manusmṛti) Carudatta says that दारिद्र्य is the source of so many calamities and evils that Manu was wrong in mentioning only five Mahāpātakas he should have added दारिद्र्य to that list and declared the Mahāpātakas to be six.

(38) विदुः दह यस्य तस्मिन् In spite of the tragic element involved one is bound to be amused at this naive solicitude for दारिद्र्य's future, on the part of Carudatta दारिद्र्य had secured a good permanent abode to stay in, for, unlike other people, Carudatta was expected to remain poor for all time, but after Carudatta's death where could दारिद्र्य find another so faithful a friend? भवन्तं goes with शोचामि some take it as two words, भव न ( नाहमीसु-रसि दारिद्र्यमेति यद्वद-भ्रान्तिवामाचार्य), but this would make एवम् unnecessary I 38 1—सर्वैरुद्वेग-वैरुद्वेग सतिन् वैरुद्वेग-विगत लक्ष यस्य स इत्यत्र तस्य भाव ) embarrassment, shame Vidusaka was not prepared for such a sudden outburst of feeling on the part of Carudatta and he is genuinely pained to have caused so great an anguish to Carudatta's mind I 38 21—अन्विता This is said in derision, because Vita was sure that Vasantasena taking his hint would not allow herself to be caught (The same expression was used in I 18 17 by Vita to deride Vasantasena)

(39) चाणक्येन चंद्रोदी—A Sakarian piece of mythology and history चाणक्य the reputed author of अर्थशास्त्र, the exterminator of the nine Nandas ( नन्दा पञ्च इव एता पश्यता रक्षमन्त्र ), was the Prime minister of Chandragupta Maurya in the fourth century B C I 39. 1—इतो भाव Sakara makes sure that both Ceta and Vita have taken their respective positions, in various ways (This scene is most effective on the stage, producing peals of laughter from the pit)

(40) Vita, while ostensibly praising Sakara's feat, says that his action really deserves blame A woman who was doing the right thing in following a क्लृप्तुः ought not to have been dragged by the hair which should be tenderly treated or honoured (सविकल्प)

(41) The पुनरुक्तत्व in the verse is apparent enough. The superiority of the Sanskrit language ( in having a very large number of synonyms ) is brought home to the reader by passages like these L 41. 6—द्विजः , a quaint but quite expressive simile

(42) Vita means to say that there was no wonder if स्वरनेपुण्य had been mastered by Vasantasena For, a courtesan naturally has to cultivate स्वरनेपुण्य and रसप्रवृत्त and कलानाम् उपदिक्षा would surely make her proficient in that art ( रङ्ग हि तत्तद्भूमिकायाम् स्वरभेदा

प्रायः कलाशयगाच्च पुराणानामपि स्वर्गं गन्तुं परवचनार्थं च वेद्याना महज स्वर्भेद इत्येकैक्याऽपि पयामाना त्रयाणा ममवाय किं पुनर्वचनत्रयमिति भावः । श्रीनिवामाचार्यः )  
 I 42 3—पशुवन् ( पशु वन्धत-अत्र ) the place where the sacrificial victim (the goat here) is tied Naturally the heart of the goat about to be killed would be palpitating and is aptly compared to a lamp fluttering in the wind The student will find that the similes in the mouths of different characters in the play, are most apt and natural The Brahmana Vidusaka would naturally be reminded of the छागल्हृदय (seen by him in the animal sacrifices) पुरपुरायते, a form like खटखटायते (L 8 2) I 42 7—For नेदम् त्विदम् ( नु इदम् is it indeed ) is also a good reading Vidusaka addresses this passage to nobody in particular If the reading is प्रवेद्यन्ते it would be addressed to Radanika who Vidusaka thinks has been flirting with strangers and soliciting them I 42 9—मे परिभवम्—Radanika finding that Vidusaka had not seen her draws his attention to her रक्षापर्यहप परिभव I 42 10—किं If Radanika is of a bad character it is her परिभव otherwise, it is an insult to Carudatta and Vidusaka that their servant should be so maltreated I 42 20—स्वके गेह A proverbial saying Even a weak person in his own house or familiar surroundings can successfully stand against a powerful opponent working at a disadvantage, being on unfamiliar ground I 42 21—भगधेयकुटिल—Vidusaka like his dear friend Carudatta, is always brooding over their ill-luck. दुग्म्य—A दुग् (spoiled) bamboo piece can be easily smashed down. I 42 23—महायात्रा—used here in a good sense Usually it means a Candala's The word महद् used with certain words gives a bad meaning ( शब्दे तैले तथा ममे वेद्ये उद्योतिषिक् द्विन । मायाया पथि निद्राया महच्छदो न दार्ये ॥ ), thus, महद्देव—God of death महायात्रा—a funeral procession, महानिद्रा—death, महानाम—human flesh etc

(43) कृत् अन्त ( विनाश or निश्चय ) येन न कृतान्त, an epithet of Yama, the God of death, hence, fate, destiny : All are of equal status in the eyes of the कृतान्त So, no one should be insulted or ill treated because he happens to be poor ( चारित्र्यच्युतिरेव दारिद्र्यं न धनच्युति, येन चारित्र्यच्युत त्वमत्र देवहत न चारुदत्त इति भावः । श्रीनिवामाचार्यः )  
 I 43 7—अन्यजन, Vits does not mention Vasanta's name through a sense of shame

(44) Vits says that they never contemplated violence to anybody, the woman they were after was a वेद्या ( स्वधीन यौवन सस्या

सा) who could dispose of her person at her will, and was also समाना (this, of course, is not a fact, but Vīṭa adds this expression to convince Vidura of their good faith) शाल्वयना—violence to character, outrage I 44 1—अनुनयमवस्वप्—Falling prostrate before one in the highest kind of अनुनय or apology I 44 3—सत्युप—Vidura is touched by the frank nature of Vīṭa and his sincere apology. So, he releases and calls him नपुंस who is bold enough to acknowledge his mistake.

(45) प्रणय—favour Vīṭa has a very high regard for Carudatta and so, does not want his misbehaviour to reach the ears of Carudatta.

(46) CONSTRUE न अस्मद्विमाना प्रणयं कृशाहृत, तेन विभवे क्विन् न विमानिन्, स्याद् न ह्य निदाघकाल्पु इव नृणां नृणाम् अपनाय न उपपत्तान् । (उपपादे )

प्रणय—requests, favours कृशीहृत—P R of the विद् form from हृत (not having the strict sense of the विद्) न विमानिन—People with ample riches are likely to treat others (especially their inferiors) with contempt. But Carudatta was an exception to this general rule. नृणां—thirst also greed, desire for money. उपपत्तान्—to be understood both literally (with ह्य) and metaphorically (with Carudatta)

(47) This contains the usual Sakarian mythology, but in its most outrageous form: श्वेतकेतु is a sage well known in the Upanisads son of उद्दालक ऋषि (and also in the Mahabharata, as one who put morality on a reasonable basis) The son of Radha was not Ravana but Karna (really Karna was born of Kunti, while a maiden, as a result of the boon from the Sun. Kunti abandoned the child which was reared up by राधा the wife of a मूत्र, hence his epithets मूत्रपुत्र or राधापुत्र) and he was not इन्द्रहत, but secured from मृत्यु (There is no point in taking राधापुत्र रावण and इन्द्रहत as three different personages as also श्वेतकेतु to mean 'one having a white flag' that is, Arjuna, for, that would not be the Sakarian way proper) Asvathāman was the son of Drona, and not the son of Kunti (the wife of Pāndu) and Rāma (This is perhaps the most outrageous statement even for Sakāra) Jātāyu who lost his life in helping Sita, while she was being carried off by Ravana was not the son of Dharmarāja (in the Mahābhārata times) I 47 4—आर्यचारदत्त—Carudatta does not require to be compared to others, or judged by the standard of

others. He does not shine by any reflected lustre. His name itself would set up a tradition of its own.

(48) A beautiful verse कल्पान्वी—(कल्पसकपिनोऽर्थ । तन्मज्जन-  
भावमवधे पणे । It is one of the five *śloka* trial trees पण्ते देवतरवो नन्दार-  
पारितानक । मताने कल्पान्वी पुंसो वा हरिचन्द्रम् ॥) the *śloka* fulfilling tree  
Carudatta granted the wishes of all poor people. सुचारम्ब निम्न  
(touch stone) गोलवलाग मसुद as the sea *śloka* ever oversteps its  
limits Carudatta never forgot to maintain his sterling moral  
conduct *śloka*—Others are really dead people as they  
are alive simply because they are letting off breath that is all  
(गुणवत्ता नि न विलसत या दम्ब उपवीवनि दास्यणीवनि पीकन्ति बहव म न *śloka*  
इति न्यायाने गुणवत्कम् पीवन्निरेवनि भाव । धनिवासाचार्य )

(49) COVETRY चञ्चल इव आनरस्य पुत्र इव मन्मथुद्धे च  
अलसस्य माद इव स्वल्पस्त्रने मानन परना विद्या च मा (वयन्मेना) एता द्रव्य  
आरवने रात इव प्रना । ( वयन् तलका )

परमा विद्या is the highest विद्या or *śloka* or any difficult science.  
A परमा विद्या can not be comprehended by any one who has no good  
memory or who has evil habits or is distressed or unfortunate.  
Vasantasena is compared to a series of पञ्चाने the common  
property being प्रनष्टम् । It is unnecessary to read anything more  
in the verse than this. According to some *śloka* refers to  
Sakara's folly in giving the information (तस्य वामन गम्) to  
Vasantasena about Carudatta's home अलसस्य to the delay in  
pursuing her अधस्य to Sakara's inability to locate her आनरस्य  
to the improbability of Sakara's progress in his suit and अमानन  
to the impossibility of ever securing Vasantasena.

(50) A well known verse Certain things can be secured  
in certain ways only. Brute force can not succeed in all cases.  
Thus if you want to control and instruct an elephant you can  
do so only when the elephant is tied by a chain to the tying  
post (आलाम् also the tying chain) even a roguish or ill  
tempered horse can be controlled if you do not cease to hold the  
reins. A woman can not be forced to love you by threats you  
must try to capture her heart first before she would willingly  
submit to your wishes (हृदयरण्णनैव वय्या भवति न बलान् एति भाव ।  
धनिवासाचार्य ) प्रनष्टम् with the locative in the sense of grasping,  
holding I 50 5—भाव अभावम् a pun on भव Bhava has gone to



अभाव Sakara is clever enough to use such pun- वाक्पदशीर्षमन्त-  
 ककपदवन ( like the ककपद mark ^ ) शीर्षं यस्य ( मन्तः is redundant ) स,  
 that is, one who has a deformed head Vidusaka is often  
 represented as being ugly and deformed and like a monkey He  
 himself boasts of this fact ( of [साधु रे पिद्रुल्लानर साधु । सुष्ठु परित्रातस्त्वथा  
 मद्रुगन्तुपथ 1 ] Malavika IV, [ किं तत्रभययुर्वददितितीया एतेण अहमित्ति विरूपतया । ]  
 Vikram II ) This seems to be the best and natural interpretation,  
 involving the Sakarian tautology Other interpretations where  
 शर्षं is given a fanciful sense, as referred to by धानिवासाचार्य, are—(1)  
 कैबिल ककरुपवन पत्रा शर्षं ( tufts of hair ) यस्य स , पत्रधेलुपलक्षणम्, अष्टरुपाल  
 तेनालक्षणयुक्तममन्तरेयर्थं ऽवाप्तु । (2) अपरे तु गृणाद्यर्थप्रवृत्तौ मरुपदान्तराभ्ये  
 भृङ्गस्तया शार्प्राया आमभ्यस्तेषां मस्तकभूत धूर्तचरवर्तिनामपि प्रधानभूतेति वदन्ति । तत्र  
 मरुपद-रणाभ्युत्थगम पुनरन्तपरिहाराभिप्राय स्यात् न चाथ धमन्तरारवचनि शोभन  
 इति चिन्तनीयम् ।

(51) कृष्णाण्डा is कौट्या Sakāra means to say that just as the  
 कृष्णाण्डी शक मान and भस्म in winter do not become putrid even after  
 a long time, his enmity would remain as bitter and fresh as ever.  
 The rendering कृष्ण च वैर for लानया वेनाया would be directly refer-  
 ring to the वैर in the other case, the figure would be अपस्तुतप्रयत्ना  
 ( the प्रस्तुत वैर being understood from the description of the अपस्तुत,  
 कृष्णाण्डी etc ) Some take न भवति पूति to mean ' Do these not become  
 putrid ? —The answer being, they do become putrid As  
 Śrinivāśacarva remarks this is not a fact ( उक्तद्रव्येषु पूयभावात्तुभवाद् )  
 and the idea hinted at by these critics, चिन्तनत्वेन स्वकार्यशीघ्रिण्यम् is  
 not the point at issue here So, this interpretation should be  
 rejected L 51 3—अरे दुष्टदुष्ट . The very cool manner in which  
 Vidusaka replies to the arrogant questions of Sakara, ultimately  
 exasperates him and he asks Vidusaka to deliver his ultimatum to  
 Cārudatta I 51 4—हिरण्य means both 'gold' and 'silver' I 51 5—  
 सूत्रगरी = Sakāristm for नदी I 51 7—एषु quickly निर्यातयत् return-  
 ing a deposit The absurdities in this ultimatum of Sakara  
 are the following —(1) बलात्तरानुनीयमाना, this is a confession going  
 against Sakara himself (2) निर्यातयन्, Sakara takes for granted that  
 Vasantasena is as though his property, which is not a fact (3)  
 हेमन्तिकरात्रिमिद्र is used as an उपमान for something he is doing in  
 a वाग्मन्तिकरात्रि I 51 11—मकप्यम् ( Some take लङ्क and गोलनर to  
 mean the same thing ) Sakara does not mind if Vidusaka uses  
 some cunning in delivering that message तथा , that is, deliver  
 it so loudly, without any hesitation बाल ( small ), अप्रकपोतपलिका—

dove cot end, the whole expression seems to mean 'the small top terrace of the palace' बालाग्र मत्तवारण नामदन्तापरपर्याय भित्तिवदशङ्क-  
रूपम्, दक्षिणापथ लोकोत्तरियमिति प्राचीनटीका (that is, a terrace with the  
figures of wild elephants carved) I 51 13—कफिथ is कवट in  
Marathi मडमडयिप्यामि—a verbal form from the onomatopoeic  
word मडमड I 51 18—अस्तिम्—this is apparently the sword dropped  
by Vīta (L 44 1) and which he forgot to take away with him  
I 51 20—If we read एष भारतः, then अस्ति itself would be called a  
भारतः by the Cets (अस्मत्त्वामिनो वित्तस्य सवधात् स्वामिभूत इत्यर्थः ।  
धर्मनिवासाचार्यः)

(52) निर्गमन वच्छल यस्य तम् मूलक (is the red मल) The sword  
was in the sheath (कोश) which was covered with some outer  
cloth-covering (this is humorously called वच्छल by Sakara).  
स्वन्धेन गृहीत्वा—A sword should be carried in the hand (as at the  
position of 'carry') but Sakara was holding it on his shoulder  
upside down! Sakara corresponds to सुगल and Vidussaka and  
Radanikā to dogs and bitches युक्त्वान् Pass Pre P from युक् in  
bark I 52 9—रदनिरा लख्खह सयतमुक्ती—There is a pun on the word  
रदनिरा which means (1) the name of the चेश and (2) one who has  
रदन or teeth (and knows how to clench them). When the teeth  
are clenched, the mouth is effectively closed Radanika therefore  
means that she would be true to her name and no information  
about the incident would go out from her सयत मुख यदा न This  
punning on the proper name, especially of Cets, is common  
enough in Sanskrit dramas [चतुरिका खट्व त्वम्!] Nagānanda II,  
[विमर्दपुरभिर्बकुलावलिका सन्वहम्!] Mālavikā III, [अन खट्व प्रियवदासि त्वम्!] Sak I [पर मदनिका खट्व त्वम्!] II 0 27—further on I 52 11—मास्ता ..  
रोहसेन—It is not clear whether Rohasena was actually suffering  
from cold, or Carudatta is afraid that he might catch cold.  
Cārudatta also says प्रवेयनामन्यन्तरमयम्, which again does not make it  
clear whether Rohasena was still outside in the court-yard  
(this is not likely, for the time is about eight or half past eight  
at night) or was playing about in the verandah. Some read  
मास्ताभिलाषी प्रदोषसमय Then the meaning would be—The evening  
time is very windy, so, see that Rohasena who is already  
suffering from cold, is brought inside and properly clothed and  
covered. The expression मास्ताभिलाषी however fits in decidedly  
better with रोहसेन (though the प्रदोषसमय can also be called मास्ता-  
भिलाषी poetically) I. 52 13—प्रयच्छति, we must suppose that

Cārudatta practically without looking about, throws the प्रवारक towards Vasantasena I 52 17—अनुदासीनम्—Vasantasena was afraid that Cārudatta would perhaps, owing to his poverty, not be very keen on the enjoyment of the pleasures of youth, in which case her deep attachment to him would not be completely successful (as the enjoyment would not be equally keen on both sides) I 52 18—अपवारितेन in the manner of the अपवारित (Aside, see Appendix A for definition) that is in such a way as not to be observed by Cārudatta प्राणोति—of course आमानम् This is a very delightful natural touch Vasantasenā is so much enamoured of Cārudatta that she considers the प्रवारक that had the honour of being in contact with Cārudatta's body, as peculiarly fortunate and covers herself with it, if only for a moment When Cārudatta or others would look at her, she would be ready to take the प्रवारक in her hands or in some other position, so as to show that she had been doing it for all time (This is like the usual case of a student looking at the photographs of Cinema-stars placed in his text book अपवारितेन but ready to assume an innocent look when he finds somebody marking him) When Vasantasena is discovered, she apparently hands over the प्रवारक to Radanikā (its rightful custodian) Some take प्राणोति to mean रोहसने प्राणोति—This is decidedly bad First, no stage-direction about Vasantasena's movements is there, if Rohasena had been elsewhere We can not also suppose Rohasena to be already on the stage because that fact is too important to be not directly mentioned by the poet If Rohasena is brought on the stage from outside, one would naturally expect him to go to Cārudatta straightaway (It is possible to suppose that Rohasena is already lying on his bed, and what Vasantasena is required to do is simply to cover him with the प्रवारक) But all this is unnecessary, अपवारितेन प्राणोति as referring to Vasantasena rather than to Rohasena is far more appropriate This प्रवारक is referred to in Act II where it is presented by Cārudatta to Karnapuraka from whom Vasantasenā takes it and covers herself with it (II 20 20) I 52 21—अन्तर— the अन्तर also the meaning "your heart" is intended Vasantasenā does not know whether Cārudatta returns her love She would have the privilege of entering the अन्तर only if Cārudatta loved her of which she is not quite sure

(53) कृतान्तं उपहिताम् Vidusakā had refused to act according to his instructions, and now Radanikā a trusted servant of long standing was not even replying to him. Hence Carudatta's annoyance I 53 1—(रदिकामुपमूय) —This stage direction is read by some as उपमूय रदिकां, विदुषश्च, to avoid the incorrect expression रदिकामुपमूय. But there is no doubt that the stage-direction is used to mean 'Pushing forward रदिका' Radanikā after her discomfiture was naturally very shy and lagging behind, so Vidusaka forcibly drags her along and presents her to Carudatta so to speak.

(54) अविज्ञात यथा तथा (or अविज्ञाता) अवमन्तेन Vasantasenā corrects Carudatta's statement इषिता by saying भूषिता (मम हि साधारणवनिताया ईदृशमहापुरुषापभुवनलाभा भूषणमिति भावः । श्रीनिवासाचार्य) शरद्रेण आदिता Vasantasena is compared to चन्दलेखा and the white silken mantle to the शरद्रेण. Carudatta is horrified that he should have been guilty of throwing his garment at a परकलत्र, for, even looking at a परकलत्र is a crime what then of direct or indirect contact with her! I 54 1—न युक्तं of अनिर्वर्णनाय परकलत्रम् । Sak. V, a very common idea in Sanskrit literature

(55) कुत्सितं पुत्रं कृपुल्य Carudatta also was in love with Vasantasenā but had to stifle his love, owing to his poverty (धनहायाया वेष्याया हीनजनस्य कामं स्वपीडयै क्वचल भवति यथा प्रतिकर्तुमनाक्तस्य सापरधे कौपो नेत्ररागौर्दशनादिस्वाकस्वावस्थाम्परिममाम इति भावः । श्रीनिवासाचार्य) I 55 10—बलात्कारा Vasantasena was really glad that on the strength of Sakara's statement no one could now doubt her sincerity in loving Carudatta for his own sake not from any ulterior motive I 55 16—देवता इव उपस्थानस्य योग्या श्रीनिवासाचार्य says देवतामनागमयोग्या न तु मनुष्यभोग्यनि भावः । Carudatta is greatly impressed by Vasantasena's behaviour especially her extreme modesty (as described in the next verse)

(56) CONSTRUCTE गृहं प्रविशति इति प्रनाचमाना (या) भाग्यकृतां दशाम् अक्षेयं न चलति पुरपरिचयेन च यद्यपि बहूनि भाषा (तथापि) प्रगमनं न वदति । (पुण्ड्रिकाया)

Carudatta means to say that Vasantasenā displayed a marked consideration for his feelings when she did not enter the अन्नपुर although called upon to do so for his poverty (भाग्यकृतां दशा) would have been a source of great annoyance to

him ever after Secondly, she behaved like a कुम्भू who talks little, though as a courtesan she must have been taught to speak loudly and long There is no point in taking भाग्यकृता ददा (the status of a courtesan) as referring to Vasantasena ¶ 56 4—अनुचिन्त, entering a Brabmana's house. I. 56 8—कल्मसेदारौ—two paddy fields An expressive simile, the paddy fields present a splendid spectacle, when a strong wind is blowing, with the ears of corn swaying to and fro I 56 9—हरमन्तु is particularly deformed If the reading is उत्तिष्ठन्तम् (for उत्तिष्ठति) then the meaning would be that Vidusaka wants both Carudatta and Vasantasena to rise up so that he might give them a ceremonial salute. I 56 10—प्रणव—used here in the sense of courtesy Carudatta apparently does not quite like the way in which Vidusaka had made fun of the manner in which he and Vasantasena had apologised to each other A suggested meaning is 'Let this love now be firmly established' L 56 14—चतुरो Cf अहो उपन्यासकदि । Malati III. The उपन्यास is चतुर because she happened to see Carudatta escaping from the hands of Sakara मयुर because she now knew that Carudatta was in love with her I 56 20—पुरुर्यु a proverbial saying. Even if the house is a dilapidated one, it does not matter at all if the man, the owner of the house, is trustworthy It is the man that matters in such cases. L 56 23—स्वस्ति, Vidusaka thought that the ornaments were given as a gift, hence he pronounces the usual blessing I 56 25—यदेव तदा, Vidusaka regards the ornaments as a nuisance and wishes (of course, jocularly) that some one by stealing them should relieve them of the responsibility of guarding them (This suggests the incidents in Act III) The speeches of Carudatta and Vidusaka (from I 56 24 to I 56 29) are so made, that they can be connected with one another and give a different meaning altogether, though they are really independent of one another Thus, Carudatta's three speeches make one consistent speech (1) वास सचयम् (2) अचिरेणैव कालेन (3) निर्योतयिष्ये, such is the case with the two speeches of Vidusaka (1) चौरैर्हि यताम्, (2) एषास्माकं विन्यास Now construe these speeches as they are actually made, तदा चौरैर्हि यताम् अचिरेणैव कालेन एषास्माकं विन्यास. This is technically called a पदाकाम्बानम् (for definition see Appendix A) where words capable of being construed independently, can be construed in the order in which they are uttered, so as to suggest a future

event or to give rise to some interesting development. ( Cf लवाङ्गिका—[ अनेदानी क उपाय । ] ( नेपथ्यार्थप्रविष्टा ) प्रतिहारी—[ एषा भगवती दानन्दका ] उभ—[ किं भगवती । ] प्रतिहारा—[ अर्जुनारिका द्रष्टृमागतः । ] Malati III.) Here the theft of the ornaments अविरोधैव कालेन (in Act III) is fore-shadowed I 56 28—विगास also suggests विनाश, Viduśaka says that this विन्यास is nothing but a विनाश for us involving as it does a very heavy responsibility I 56 29—निर्यातयिष्य—Carudatta assures Viduśaka that it would be only for a short time that they would be required to guard the deposit he would see that it is restored to Vasantasenā without any undue delay I 56 31—अनेनार्थेण—of course Vasantasena hereby indirectly suggests that Carudatta himself should accompany her I 56 36—त्वमवैव , Carudatta is compared to a रात्रहम and Vasantasenā ( by implication ) to a रात्रहसो I 56 39—रात्रमार्गे विश्रामयोग्या, that is the torches should be sufficiently big and fed with sufficient oil to blaze forth. I 56 44—अरे नैलेन it was all right for Carudatta to issue orders for the torches to be lighted but the Geta does not know how that could be done in the absence of oil I 56 47—अपमानित निर्जन कामुक यामि ता निबेहा—There is a pun on the word बेह which means (1) oil, as also (2) affection (the implication being that Carudatta should not associate himself with courtesans )

(57) CONSTURLE द्वि कामिनीगण्ड्याण्डु प्रगमत्तरवार रात्रमार्गप्रदीप शशाङ्क उदयति यस्य गीरा रम्य निमिरिन्करमथ श्रीरधारा स्रतजले पद्म इव पान्त । (मालिनी)

कामिन्या गण्ड इव पाण्डु—It is usual with Sanskrit writers to use कामिनीगण्ड as an उग्रगण ( especially the केरलपद्म are preferred for this purpose गान्धर्वकठोरकरलपद्मगण्डावपाण्डुच्छर्द Malati VI ) प्रहण परिवार यस्य a bad expression there surely could not be a गण of planets about the moon at any time ( the poet should have referred to the stars in general ) शशाङ्क—The moon having the hare as his mark or characteristic the spots on the moon are often poetically described to have the form of a hare. The following verse summarises the various poetic views as regards these spots—अङ्क केऽपि शशाङ्कुरजलनिधे पद्म परे मन्त्रे सारङ्ग कनिचिच्च मज्जगदिरे भूच्छायमेच्छम्परे । इन्दोर्येदलिनन्दनीलकण्ठस्याम दरीदश्यते तसाम्द्र निगि पान्तनाथ तमस कुलिस्थनावभेदे ॥ The white rays are compared to the white श्रीरधारा and the mass of darkness to the dried up mud ( the association of the श्रीरधारा with mud is hardly natural and to that extent the idea is not a very happy one )

(58) Carudatta means *to see* that though there are the night patrols, still they must be on their guard for *उर्वरी* is (बहुव दोषा यस्य मा) बहुदोषा (for an opposite idea of अहो नदीयनि सचार- रमणीयता राजमार्गस्य । Malati VII ) The verse foreshadows the events in Act III. I 58 1—मूर्ध्निभाण्डम्—भाण्ड means a vessel, box, treasure etc It is clear from Act III, that the ornaments were not placed in a casket We have therefore translated the expression as a bunch of gold ornaments rather than 'a casket of gold'

The Act is properly called अहसरन्यास, for, that is the central idea in it which is also the basis of the whole plot

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## ACT II

The events described in this Act take place in the morning after the events in the first Act.

Vasantasena confesses her love for Carudatta to her maid Madanikā Samvahakā, who was acting as a shampooer to Carudatta, being thrown out of employment owing to Carudatta's poverty, has taken to gambling and loses ten gold coins at play. Unable to pay the amount he tries to run away, pursued by the Sabbhikā and the winning gambler Samvahakā is prepared to sell himself, but no one would have him. In the meanwhile, Dardurakā, a professional gambler and a free lance, comes on the scene, picks up a quarrel with the Sabbhikā and in the scuffle that ensues, Samvahakā runs away and finding the side-door of Vasantasena's house open enters it and begs her to help him. Vasantasena on learning that Samvahakā was a personal attendant of Carudatta gives him a right royal welcome and gives her bracelet (to the Sabbhikā and Dyutakārā who, having followed Samvahakā were standing on the street waiting for him) to free him from his debt of honour. Samvahakā offers to serve Vasantasena as a shampooer, but she advises him to go to Carudatta. Samvahakā then decides to become a monk. In the meanwhile, a rogue elephant of Vasantasenā breaks loose and is on the point of killing a monk (presumably the Samvahakā) held in his teeth when Karnapurakā, Vasantasena's servant, saves him by suddenly attacking the elephant. Karnapurakā describes the incident to Vasantasenā at length and also informs her that he received as a present from some one in the crowd, a mantle. Vasantasenā finds out that it belonged to Carudatta, and goes to the terrace to have a look at Carudatta who was passing by her mansion on his way home.]

II ( 7—वेदि तत्सत्त—चति ] is the rendering of the Prakrit हृष (equivalent to अग्र in Marathi). According to the dictum, हृषे हृषे हलाहाने नंचा च्चिं सती प्रति (हृष हृष and हला should be used for addressing respectively नंचा च्चिं and मती) हृष is used for addressing स च्चिं to make clear the status of the person addressed,



इति is rendered in Sanskrit as चो क्तुस्तत shows that the person addressed has said something before and is now required to continue the narrative. As a matter of fact no conversation had been going on at all hence the चो's next speech अर्थे न किमपि मन्त्रये (II 0 8 it would have been better if we could read मन्त्रये for मन्त्रये for the use of तन्मन्त्र by Vasantasena requires that the चो should have said something before.) This अहृदयत्व or absent mindedness on the part of lovers is a common theme in Sanskrit dramas (cf. राजस्ये गान्धर्वा प्रतापिनी [पयस भर्ता] अर्पितकिता गान्धर्वा] राजा—(आन्वगतम्) वा मानविमारात्मान्तानय प्रपित ।) Similarly Sanskrit dramatists take great pains to describe the exchange of confidences between the heroine and her companion (Read the conversation scenes between चो and बिलखा in Vikram मलयवती and चन्द्रा in Nagānanda, मालविका and बकुलवलि in Mālavikā Mālātī and श्वहाइका in Mālatī) It may be remarked without fear of contradiction that the present scene in the Mrcchakatika is the best of all such scenes. The dialogue is carried on in the most natural way abounding in proverbial sayings and showing in a perfect manner the inner workings of the heart II 0 21—पुरोभाविता शब्द पुरोभावी (पुर पूर्व भवत्) तस्य भावः a पुरोभाविता is one who wants to take a share first over forward II 0 27—पश्य इदम् तस्य प्रहणे पाप्मता a pun on Madanika Madana is also an expert in influencing (प्रहण) the minds of others. So it was no wonder that Madanika true to her name was able to guess correctly as to what was troubling Vasantasena. II 0 30—वामः Madanika means to say that the God of love apparently has at long last interested himself in Vasantasena's affairs and made her entertain feelings of love (we must suppose that Vasantasena had rejected before many an offer from suitors) and so young men now would have a very nice time of it. Or we might split up the passage as वामः अनुग्रहीत । महोत्सव etc.—You have obliged the God of love himself by beginning this love affair (inasmuch as it had been so long difficult to find a lover worthy of you and so Madana had been losing his prestige) II 0 3—रत्न there must be a sense of perfect equality between lovers. A king or a राजवन्म would expect to be served and there would be the relationship of master and slave and no equality. No real enjoyment is possible in this case II 0 36—पृथगीय—A well-versed

scholar Brahmana would be fit for worship but not for love He would be too great for her II 0 38—अनेकनगराभिगमनेन जनित विभव-  
विस्तार यस्य न II 0 40—प्राह A Vaisya thinks more of wealth  
and is prepared to sacrifice his love for wealth II 0 43—न तत्रा

Vasantasena had given very satisfactory reasons why she would not love a Katriya king or राजवृद्धम् = Brāhmana or =  
Vaisya Now Madanika wonders as to who could possibly be  
loved by Vasantasena as the three higher caste, apparently had  
been ruled out of order, and it was unthinkable that Vasantasena  
would ever dream of loving a S dra II 0 48—तथापि , उदासीनेव  
as though you had been indifferent to what you may have noticed  
there Cf उर्वगी—[ मालि तदा हेमकृपाशम्बरं कृताविष्णुन क्षणविद्विताकाशमना  
मानुषहस्य निमिदानां पृच्छसि ! ] Vikram III. II 0 53—श्रेष्ठिना चन्द्रम्,

the locality where big merchants reside Vasantasena had asked  
his name, but Madanika jocularly puts off telling the same  
knowing full well how Vasantasena was eager (as is quite  
natural with women) to hear the name of her lover mentioned  
by others. II 0 56—सुपुङ्गवे (well borne auspiciously invoked)  
नामधेय ( नाम एव नामधेय ) यस्य स ( चाह दत्त यस्य well known for his  
charities ) II 0 62—अन एव इन्द्रिपुण्य सक्रान्त मन यस्या सा Madanika  
wanted to suggest that Cārudatta's दारिद्र्य would make him  
an undesirable lover Vasantasena says that his दारिद्र्य was a

great point in his favour, for that would at any rate prove her  
bonafides in loving him No one can now charge her with loving  
a person for the sake of his money II 0 65—अयं किं Madanika  
says it was all right in theory what Vasantasena was doing  
but does any one ever do anything without expecting something  
in return? Even the bees do not flock towards a mango tree  
(which is an excellent tree as all admit) when the blossoms  
have fallen down. II 0 66—अन एव Vasantasena says—Madanika  
had taken a wrong illustration to prove her point for that  
goes against her The bees are but collectors of honey (मयु  
करानिति मयुकर ) they do not know how to enjoy the same and so  
they are rightly called drunkards (मयुकर also means मत्त) Vasanta-

senā on the other hand did not want to hoard wealth, but  
wanted to enjoy herself and such enjoyment can come only from  
a lover of her choice and so she had done the right thing in  
loving Cārudatta though he was very poor II 0 69—यदि , If  
you have made up your mind where is the rub now? You can

easily play the role of an अभिसारिका and secure him (धिया दुरात्र  
 कथमीमितो भवेत् । Sak ) "There should be no difficulty whatsoever  
 about the fulfilment of your desires. II 0 71—मदृशा ., Vasantsena  
 says that she must proceed slowly in dealing with a man of  
 great self respect like Carudatta' Who knows, if she were to  
 precipitate matters by straightaway going to him, he might  
 even repudiate her So, she must first try to create the  
 necessary feeling of confidence, before acting the role of an  
 अभिसारिका

II 0 77—भगवत्,—Master, the winning gambler is thus  
 addressed by the Sabbhika, Mathura In order to understand this  
 scene properly, the student should note the following points —  
 Gambling has always exercised a fascination for humanity in  
 spite of its denunciation by the Śāstras etc In India, gambling  
 had been so common that elaborate regulations had been made  
 to meet all contingencies Gambling houses were licensed and  
 the keeper of such houses was called the Sabbhika. He had to  
 pay royalty on his earnings which were constituted of a share  
 of the winnings He could detain a defaulter till payment was  
 made and the state enforced his decrees The gamblers also were  
 very keen generally on paying their dues, it being considered a  
 great disgrace, if one refused to pay the debt of honour In the  
 present case, Samvahaka had lost ten suvarnas, and as he could  
 not pay, he took to the course of running away, seeing that the  
 Sabbhika ( Mathura ) was engaged in making some calculations  
 The keen-eyed Mathura however saw Samvahaka slipping away,  
 and shouts out to the winning gambler ( Dyutakara ) to stop  
 him and they both run in pursuit of Samvāhaka. II 0 78—यत्तु  
 —the losing gambler Samvahaka In the text यत्तु is used as a  
 sort of proper name for the winning gambler later on दुरात्र , this  
 is addressed to Samvāhaka whom Mathura sees from a distance  
 II 0 79—अपटीक्षेपण-पटी or अपटी means 'a curtain, अपटीक्षेपण means  
 tossing aside the curtain Bharata lays down that no character  
 should ordinarily enter the stage, unless its entry is suggested  
 before ( नासूचित पात्रप्रवेशो भवेत् ) If a character, however, is  
 to enter the stage in haste due to various causes, it may do so, disregarding  
 the above rule, by merely tossing aside the curtain according  
 to the dictum of Bharata पटीक्षेपण न कर्तव्य आर्त्तसंज्ञप्रवेशान् Here Samvā  
 haka enters in haste, but his entry is certainly suggested by the

speech behind the curtain before दीनायु-वाचयम् in Sanskrit, shows वेद or विस्मय

(1) नव च बन्धनत्स्नात् सुकनया गदमा a she a's who is particularly dangerous when freshly let loose from the halter. The second गदमा means the die in gambling of that name. गक्ति also is a technical name for a die. This Sakti die completely went against him and simply floored him just as the Sakti let off by Karna killed Ghatotkaca out-right अङ्गान्—Karna (born of Kunti through the favour of the Sun) had ear rings which made him invincible. Indra (Arjuna's god father) disguised as a Brāhmana begged those ear rings of Karna (who was a great giver) in the interests of his son Arjuna. Karna gladly gave the ear rings on which Indra presented to him a शक्ति capable of killing any one individual at all costs (which Karna meant to use against Arjuna only). But when Ghatotkaca (the son of Bhīma and Hidimba) created great havoc in the Kaurava army in the Mahabhārata war, Karna, pressed by Duryōdhana used that Sakti against Ghatotkaca and killed him.

(2) सखिं व्याज्ज हृदयं स्वन्म् (सखि might mean a writer or लेख itself) The Sabbhika was engaged in making his accounts सभिक—the keeper of the gambling house. (Read the following from याज्ञवल्क्यस्मृति II 199—20 where are given the duties etc of the Sabbhika स्मृतेः सभिकस्य सभिकं पत्रं तम् । पृथ्वीयाद् धृताकृत्वा दितराहाकस्मन्म् ॥ The commission of the Sabbhika was five per cent when the total earnings exceeded one hundred otherwise ten percent. म नन्दकालितो भागं रात्रेः शाययाम् । मितसुरग्राहकज्ञेये दद्यान्मयं वच क्षमी ॥ The सभिक had to pay a fixed sum as licence fee to the king प्राप्ते भागे च नृपतिः प्रमिदं घृतमण्डले । तिन ससभिके स्थाने शपये दम्यथा तु न ॥ इत्यग्रे ब्रह्मरक्षणं माक्षिग्व न एव हि । रात्रं सखिं च नवन्वा कृत्वाभोपधिनि ॥ II १ ४—।वर्तमाना पापान्या— in order to create the impression that the person in question has gone away from the temple. This ruse however does not succeed for Māthura and Dyutakara are too clever to be deceived. II. 2 9—दवीभावानि अदेव ( न देव अदेव ) इव मयदानं भविष्यति—Samvāhaka, simpleton as he is thinks that he could thus successfully impose upon his pursuers. बुद्धिश्च नास्ति कृत्वा, Samvāhaka had to twist his body into various ways before he finally took a pose approximating as far as possible the image of a deity.

( 3 ) This shows how powerful the Sabhika was. No one could defy him. Even Indra the lord of the three worlds, and Rudra the great Isvara, could not help any one against the Sabhika. श्रीनिवासाचार्य remarks — रक्षा स्वयम्भूधनुगनना वा रक्षन्तिनाति पुगन्नको वा । इन्द्रो महेन्द्रस्मुग्नायरो वा त्रारु' न शक्नोत युधि गमवध्यम् । इति न्यायेन मभिक्रमद्भिन्द्रम्राक्षि त्वा न मोचयितु शक्नोति पातालगतोऽपि न दुर्ग्रहो भविष्यतीत्यर्थं ॥

( 4 ) यशोऽतिक्रमण . It is amusing to see Mathura certifying himself as a सुमभिक्रमण . A gambler's debt is a debt of honour ( even now it is so regarded very scrupulously ) and one who fails to pay it would naturally be looked down upon by all II 4 10—अन्वान्य सेत्राय—Mathura and Dyutakara easily see through the device of Samvāhaka, but do not want to disclose that fact. Hence they make signs to each other to keep quiet and show as if they had not noticed 'any thing. They even carry the farce to the point of shaking Samvāhaka up to find whether it was a शैलप्रनिवा or वाटप्रनिवा II 4 14—सूत क्रीडव—The experienced Sabhika knows full well that the best method to force a confirmed gambler to come into the open, was to start a gambling game near about him. The stage direction is . क्रीडनि ( another reading is क्रीडत ) क्रीडनि can be justified only by taking the words सूतक्रेण सह as understood.

( 5 ) The noise of कृत्ता is the most attractive शब्द to a gambler ( even though he has not a pie with him, just as when the marching drums produce the टङ्गा noise ( गमरदुनुभिधनि ) the king who has lost his kingdom is filled with ( false ) hopes of regaining what he has lost.

( 6 ) सुमेरो शिखरान् पवनन सनिभम्—Meru or Sumeru is a fabulous golden mountain, the highest of all mountains, round which the sun the planets etc are supposed to revolve. Samvāhaka knows that to play at dice is equal to falling down from the peak of the highest mountain in the world ( that is, leads to utter misery all round ), but all the same, the craving for gambling does not cease to influence him. II 6 5—पटे—पणे ( कर्षिका पतिनेति शेष — श्रीनिवासाचार्य ) II 6 7—सहस्रोपसृय—Samvāhaka could not contain himself any longer, and so, forgetting his own high philosophy, he discloses himself. This is a delightful natural touch. (The present writer can vouchsafe for the correctness of this description from a personal

experience. While at the college the present writer who is fond of chess play used to force his room mates engaged in study, to take part in the game by starting the chess game singly making moves on both sides himself. When he deliberately made a false move on the other side his room mates (there were two of them one of them is now a Headmaster in a Government High School) who although apparently engaged in study had been watching the game from the very start threw down their books and came down to the chess board asking why some other move could not be made and then the game started in right earnest) II 6 10—दुस दण (fine) येन स one who refuses to pay the fine II 6 15—फिर पतनि I feel like fainting This might be a feint on the part of Samvahaka श्रीनिवासाचार्य says—फिरसा प्रणिपत्तामीत्यर्थे । II 6 18—मण्टली—a circle the rules and conventions of Gamblers circle (perhaps Mathura actually draws a line round Samvahaka as he utters the passage) that is the whole Association of Gamblers would be pitted up against you if you do not pay the dues II 6 23—गण्ट—pledge security II 6 34—The fallacy in Samvahaka's argument is that he is taking the two different अर्थे as one and the same अर्थे The one half which he owes to Dyutakara is not the same half which is excused him by Mathura So even after what is excused is left out of consideration Samvahaka still owes one half to Dyutakara and there is the pledge for one half to Mathura. II 6 39—अद्वारना—the usual crowd of sight-seers is addressed by Samvahaka thus. II 6 43—सर्वे—Mathura is not going to stand any nonsense now He wants now the whole sum no pledge nor any postponement to be considered II 6 46—हुता मे निता—Samvāhaka is not such a simpleton after all He coolly answers the questions put to him II 6 54—आशाने—(for definition see Appendix A) This stage-direction is used when a character on the stage converses with a character not on the stage and the audience is informed of the answer with the introductory words कि ब्रवीषि This is of course done with a view to economise the number of actors required for the drama II 6 66—युन इह नाम this is a peculiarity of Sudraka's style he describes objects with what may be termed a qualified identity thus वीणा is असमुदायिन रत्नम् (III. 11) यज्ञोर्वीन is अमेकिसमवीण ब्राह्मणना विभूयम् (X 18) युन might be said to be राज्य itself only the throne being not there.

That is the gambler is almost a king, ~~only~~ that he does not sit on the throne like a king

(7) CONSTRUCT ( दूतं तु दूतमर ) कुतोऽन्व परमव न गणयति अर्धचात नित्यं हरति ददाति च मनसाम् भायदर्शी वृषति इव विभ्रमना जनेन समुगस्यते । ( पुष्पिताम्र )

The gambler or gambling is compared to a king. A gambler becomes so shameless that he takes no note of an insult, a king being powerful enough himself, does not consider the possibility of being defeated; large sums of money come to and go away from both the gambler and the king ( आयव्यययोरविभ्रमाद् राज्ये, दूते च जयप्राप्तययोग्नियमात् । श्रीनिवासाचार्य ) ; a king is waited upon by his Sirdars and noblemen gambling is also indulged in by rich people (mainly) आयं पश्यतीति, one who has an eye on the income, intent on getting as much income as possible

(8) दातृ—(Masculine gender and always used in the plural) 'a wife' Darduraka means to say that he has been mixed with gambling so much that every happening can be attributed to it

(9) प्रत्या हन सर्वस्व यस्य स (the opponent had the प्रत्या throw in his favour and Darduraka lost all he had) पावरस्य पतनात् (similarly, the पावर throw was favourable to his opponent) नर्दिनेन दर्शित मार्गं यस्य स (the नर्दिन throw went against him, as though pointing out the way to him to clear out) प्रत्या, पावर, नर्दिन, and वट (respectively having the value of 3, 2, 1 and 4 points) are technical terms for the different throws at cowrie or dice-play. Their exact nature can not be determined. There is a studied attempt on the part of the poet to secure alliteration here (thus, पावरपतन-नर्दितदर्शित)

(10) सतृणं एव—, because in that condition, the holes in the वट would not be seen II 10 1—अथवा तिमिर तपस्वी षण्डियति—This may be interpreted in a number of ways, the question is who is referred to by अथ तपस्वी (1) तपस्वी refers to Māthura Darduraka was hesitating whether he should meet him or not (he had given up the attempt to veil himself with the वट also) He says that Māthura could not possibly do any thing to him who was a free lance and had nothing to lose! This interpretation harmonises with the idea in the next verse (2) तपस्वी refers to

Darduraka himself just as अयं जन means 'I'. What can I do, when I can not possibly get a better पट than the one I have got? (3) Or, नपस्वी refers to the पट itself. The पट has been service for such a long time in not very agreeable circumstances, that there is no wonder that it has टिड्मन्तः &c. This however does not go well with the next passage यो हि &c.

(11) CONSTRUE यावत् भास्वन्, ति ति तावत् एने पादेन गगने द्वितीयेन (पादेन) च भूले उन्मिन्न निगमि ।

Darduraka has no fixed abode to stay in. He has to always loaf about (both of his feet are never on the ground together) II. 11 4—खलीनियत treated like a खल or wicked person, ill-treated खल also means a threshing floor or vessel, in which case the expression would mean 'crashed', 'pounded' (केचित्तु खलीनियते कर्मणा उपमंदपात्र क्रियते इत्ययम् । यत्र कर्षुणादीं नदेत्यत्र धान्यं पतुष्य क्रियते तत्स्यल खलप्रदार्थम् । त्विप्रत्ययोपेन्द्राभूतनाभावाऽपि बाध्य इत्याहुः । श्रीनिवासाचार्यः), II. 11 5—अन्तरम्—room, दत्त is to be understood

(12) CONSTRUE य (सबाहुः) दिवसान्तम् आनतदिगा समुन्मिन्न स्तथ न आस्त, सदा उदर्गणलटरे अपि यस्य पृष्ठे स्थि ॥ जात, यस्य च एतत् जहान्ताम् अहरह कुङ्कुरे न बध्यन् अस्वायिनरोमलस्य लस्य सतत द्युत्प्रमणेन दिग्म् । (शार्दूलविक्रीडितम्)

आनत दिग् यस्य स, उदर्गणर्थ लोके Darduraka means to say that Samvahaka was an absolute misfit for taking to the profession of a gambler. A gambler must have a strong body capable of enduring various hardships (the first three lines apparently refer to the punishment inflicted upon gamblers who are unable to pay their dues) He ought to be able, if need be, to remain suspended head downwards for the whole day, his back ought to be proof against scratching by stones or clods of earth, he ought not to feel any pain if dogs are made to bite his thighs. A gambler's life was anything but a bed of roses, why should Samvahaka with his delicate body, dabble in gambling at all? श्रीनिवासाचार्य explains the verse as follows— चास्ते न तिष्ठन्ति विपरीत-लक्षणया भास्वने एकेत्यर्थे । शब्दीयाभावानिस्तामूषित्तयाखादिक्रमस्त्वस्यैव दिनागत शब्दादिशब्दीनि भावः । एतत्प्रसंगे । इत्युत्पृष्टवित्तेनोदनात् साधुतान्तरालाभावात् यो बुद्ध्यान्विधिविद्वन्मत्तमन्त्रनिगूटं पृष्ठं जातप्रसक्तदिग्गाद्वित्त इति भावः । अहि च दाम-वृत्ति कुङ्कुरस्तु यद्यपि भित्त्यङ्गो वृत्तमग्रे पुन पुनरुत्पन्न इति भावः । द्युत् हि नान



विभवास्थितस्य चीनिचिन्तस्यानभ्यन्तशरीरायामस्य सुकुमारस्य यमेश्वरस्य तद्विद्विनाद ।  
 तस्मिन्मिल्यनेन सर्वथा विपर्वयस्थितेन सेवितामिति भावः ॥ Looking to the context  
 it can be easily seen that the above interpretation is highly  
 unsatisfactory. According to श्रीनिवासाचार्य Samvāhaka ought not  
 to take to दन, because he has a body capable of enduring pri-  
 vations (this is inconsistent with अत्यायनवामलस्य and नस्ते न जात  
 and न चर्चते are to be read with a Kaku equal to आस्ते जात and  
 चर्चते) Some take रोमन्स्य to mean शत्रोस्य by विपरिणलक्षणा and  
 दूनप्रसंगेन किं to mean no misery arises from दून. This also is  
 equally unsatisfactory II 12 8—जर्जेण पदेण प्रभृत (or जर्जेर पदे  
 प्रभृतम् यस्य स ) Mathura who was well acquainted with the happy-  
 go lucky character of gamblers who talked as though they were  
 millionaires drags away the tattered piece of cloth and makes  
 fun of Darduraka II 12 9—वटङ्गणेन—by a वट ( the highest )  
 throw He would easily win ten suvarnas by just one throw  
 तस्मिन् Darduraka gives an effective reply A rich man need  
 not necessarily make an exhibition of his riches at all times,  
 or actually carry the money on his person ( as even now some  
 village-people do )

( 13 ) दुष्ट वर्ण यस्य स, a low caste fellow, or रोषावेगान् दुस्मित-  
 सुजगाम । श्रीनिवासाचार्य पदेन्द्रिय Darduraka with a high poetical air  
 blames Mathura for killing ( ? ) a man and that one too posse-  
 ssed of five ज्ञानेन्द्रियसु ! He is obviously trying to gain time by  
 such talk ( सिंहस्यपदयाऽपि हस्तत्वाम्पनाया न हान्ति सप्तगीयघानी नष्ट एव  
 त्वमिति भावः । श्रीनिवासाचार्य ) II 13 1—अनं तव Mathura is appa-  
 rently impressed by Darduraka's speech and so addresses him  
 as अनं or, the epithet is used sarcastically II 13 11—न युक्त  
 Mathura, on hearing of the original idea of Darduraka about re-  
 covering the dues from a debtor ( viz advancing a further sum  
 to the debtor and hoping that he should win at the play ) finds  
 that Darduraka has been fooling him and so asks him to stop  
 that nonsense or to pay the amount himself, if he felt so much  
 interested in Samvāhaka. II 13 12—अहमपि स्मम्—Mathura  
 means to say that he was not going to be influenced by the  
 advice of people like Darduraka he would not be untrue to the  
 traditions and rules of the game and his duties as a Sabbika.  
 If he were to act otherwise, he would be showing दून to be मिथ्या  
 ( so, he would accept no compromise in the matter of payment  
 and would enforce his decree if need be ) He is not afraid of

people ( especially those like Darduraka ) who want to find fault with him for harassing a human being and so on As a matter of fact, those who suggest different ways of avoiding payment or side with the defaulter are men of no character खण्डित उत यस्य

■ IL 13 18—एवमेव—by not observing the rules of the game Mathura says, Darduraka's siding with the defaulter now shows that he must have been himself a habitual cheater at game II 13 29—पुत्रि an unchaste woman, who does not stick to one man, पुत्रि इति IL 13 30 मार्गगत द्रव्यासि—The passage as it stands, appears to be corrupt The idea appears to be,—you beat me just on the road, so I can not complain against you but if you dare to beat me at the गण्डुल, then you would see how you fare ( you would get a nice फल viz. a good गण्डुल ) But मार्गगत एव नाडिन seems to be a positive valid ground for complaint on the part of Darduraka If we could read नादियन्मे, the sense would be much improved I have been beat by you on the public road I shall lodge a complaint against you at the court and the judge would order you to be flogged then you would realise what your act would bring to you II 13 39—गोपालदार—There is no doubt about it that गोपाल is a proper name Palaka and Gopala were brothers and Aryaka killed his uncle and became king himself Some one not knowing this historical incident, took गोपाल to mean a cowherd and added expressions like घोषाशनीय in connection with him, in conformity with his association with the cowherds II 13 41—अनसन्न—the meaning in any case must be unfastened, open, असन्न is unfastened, so अनसन्न would mean exactly the opposite ( some read असन्न to avoid all trouble ) Could it be that the poet uses this expression to mean slightly open? II 13 50—साग्रतम् because, a creditor could easily be turned back by payment ( Vasantasena was rich enough to pay off any creditor ) there was no need to barricade one's house against him as would have been necessary, if Samvahaka had been pursued by armed men, for instance II 14, 1—इय Samvahaka who always lived in terror of creditors ■ surprised to find that in Vasantasena's eyes, a creditor was one who could be simply ignored.

(14) Samvahaka means to say that a person who undertakes to do a task which does not lie beyond his means, would never come to grief on the other hand one who, ignoring his limitations,

goes beyond his depth comes to grief (witness Samvāhaka's own position) II 14 4—अत्र लक्षितोऽस्मि—The truth of the statement (in stanza 14) is illustrated in my own case (वैद्यम्येण) श्रीनिवासाचार्य explains differently, पराचिन्ते विज्ञातोऽस्मि येन देयापत्तयनमुक्तिं स्न्यनात्तदा अनुपदस्य द्वगपावर्णमादिष्टमिति भव (that ■ Vasantasena ordered the door to be opened, because she did not like the idea of refusing to pay one's dues, and knew him to have lost). This is quite clumsy II 14 5—युत्तरं प्रति Mathura did not know that Samvāhaka had run away, so, while still wiping off his eyes he addresses दूरं thinking him to be सङ्गदक II 14 14—भूतानि सुवर्णानि—The Suvarnas are gone now Mathura is afraid that he would not get his money, because it would not be possible for him to enter Vasantasena's house by force. The next passage राजकुल (राजकुले निवेद्य is an idiomatic expression meaning 'to lodge a complaint in a court of law') also shows that the Dyutakara understood Mathura's words to mean that the money was gone. Some take भूतानि to mean the Suvarnas are safe, for, Vasantasena being a rich lady, could easily pay off that amount (But why should Vasantasena pay the amount? How does Mathura draw this inference? Vasantasena was surely not like Carudatta prepared to help every Tom, Dick and Harry) II 14 17—एष Mathura knows that going to a court of law should always be the last resort, the delays of law are proverbial, so he prefers to wait and deal with Samvāhaka himself II 14 23—क्लेदि Samvāhaka was a well-to-do person at that time, so, he did not learn the art for the sake of maintaining himself but now, owing to the change of circumstances he had to live by it II 14 40—This appears to be जनतिस्मू to Vasantasena मनोस्थानम् अनरस्य (वन्तम् object) The description given by Samvāhaka could only point out to one man viz Carudatta II 14 48—अनस्यलनेव—Samvāhaka is surprised to find that Vasantasena accurately hit upon the sequel II 14 50—दुर्लभा Vasantasena of course had said शिमुन्त, because she guessed that Samvāhaka was in all probability referring to Carudatta. But while answering Samvāhaka's query she says that it was not surprising that she guessed rightly, for, it was well known that virtues and riches did not go together. There was ample water to be found always in tanks whose waters are not fit to be drunk. Vicious men who do not

want to spend their money, are bound to be rich (cf for a somewhat similar idea निसगभिनास्पदमस्तस्यमस्मि द्वयं धीय सरस्वती च । Raghū VI and परस्परविरागिन्योरस्तस्ययदुर्लभं समत धामस्त्वयो Vikram V) II 14 65—भवत्वार्ये Samvāhaka was simply flabbergasted at the royal reception given to him, merely at the mention of the name of Carudatta । II 14 67—कुन स घनिक—(1) Where is that creditor of yours?—the obvious sense also (2) How could Carudatta be a rich man in view of the fact that he was so liberal and generous? Samvāhaka who was still amazed at the magical effect of Carudatta's name takes the passage as referring to Carudatta

(15) This verse is rather obscure. In the second line some editions drop the न and read [ य पूत्रवितुमपि जानानि ] The different interpretations are —(1) सञ्जन refers to Carudatta. Samvāhaka means to say that if Carudatta was not a घनिक in the ordinary sense of the term he had ample धन of a better and more lasting type, viz. generous nature courtesy. And Carudatta would be very glad to know how even his name is honoured by others ( स पूत्रवितुमपि जानानि is to be read with a Kaku the answer being in the negative. To appreciate a पूत्रवितुमपि you yourself should show it first to others just as one who knows how to obey, can alone be a good commander. If the न is dropped the passage is to be understood literally the meaning being the same) (2) सञ्जन refers to Vasantasena and the second line (without the न) means 'inasmuch as Vasantasenā showed such a high regard for him he too ought to show an equally high regard for her ( जानानि लभत इत्यथ । अतो भवती सार्या ममति भाव—धनिकसाचार्य ) This does not seem to be satisfactory. II 15 14—वास वासार्ये पादपस्य विसदुल्लसदा—विसदुल्ल—unevenly disturbed. It was not surprising that with Carudatta reduced to poverty his servants and dependents should be thus forced to wander about in search of wealth. So it was their bounden duty to help them ( स्वामिनो दगावियययेण उपनीविन एवमगणा प्रवन्तानि भाव । धनिकसाचार्य ) II 15 15—भयमाय एव प्रतिपास्यति. Note how Vasantasenā shows consideration for the feelings of Samvāhaka, by her anxiety to preserve his self-respect by letting the Sabbika and Dyutahara believe that Samvāhaka himself was paying off his debt. II 15 19—उत्साहितो Māthura is shouting out on the street now and then so as to be heard inside the house. II 15 25—एतो Sabbika was an official hence Madanikā wants to pay the money to him

(16) तनुमये—A thin waist is a sign of beauty Cf मय्य क्षामा—Megha स्ने दृष्टं दुर्विनीत—दुर्विनीत—lit not brought up properly, aggressive Mithura owing to his recent ill luck, is not in a mood to make love to or to be attracted by women. But he does show the gambler's spirit in talking in a lewd manner to a stranger II 16 5—यथात्मानि This refers to नारिण मन विभव said by Mithura. A real gambler would never make such a confession, in fact as Darduraka has already remarked a gambler is like a king addicted to wealth and women at all costs II 16 13—वृत्तुदन्—It is amusing to find Mithura who had heaped every kind of abuse (and even blows) on poor Samvahaka now referring to him as वृत्तुदन् and inviting him to start playing again (for was not Samvahaka a very good customer?) Such is the magic of wealth! II 16 18—वयुचन A courteous way of asking Samvahaka to go II 16 20—परिचरन् हस्तगत I shall teach the सवाहनवत्ता to your servants (परिचरन् परिचरणायां सवाहनवत्तय तत्रयितुमिच्छन्ति प्रत्युपरान्तरे हि न समयोऽस्मि अतः परिचरन् विदितुमादिश्यन्मभियर्थे । धर्मिवासाचार्ये) This is the best interpretation (2) Let the कला be in the hands of your परिचर that is let me be taken in your service. Here the usual meaning of हस्तगत (skilled in mastered by) is violated and such a request would be rather a bold one II 16 22—यस्य करणादियं Vasantasena considers it a sacrilege that one who had personally attended upon Carudatta should now think of serving some one else (It would be seen that यस्य करणात् is wrongly used Samvahaka did not learn his कला for the sake of Carudatta. It is true that he made use of it only for Carudatta) II 16 28—शाक्य is the name of Gautama Buddha, Buddhist अमण्य an ascetic or monk महाहर धूमर and नात्यधमण्य—He wants Vasantasena to remember all the three names depicting the three phases of his life (but pointing out to one and the same individual) II 16 30—साहय—taking to renunciation in a precipitate manner which may cause one to repent of it afterwards. This has nothing to do with the odium associated with the life of Buddhist and Jain mendicants as Mr Kale says

(17) CONSTRUCT चनेन भवन्तु कर्तुं यत् सनस्य जनस्य विरहम्, इदानीं प्रकृतौ न त्रमार्गेण विहस्त्वामि ।

Samvahaka finds himself in high spirits at his resolve of becoming an ascetic. He contrasts his former state (of a

gambler) with the new state of an ascetic—The first line refers to the gambler's state. As a gambler, he was always perplexed (विह्वल, दिगल ह्वल यस्य स विह्वल, विह्वलम् व्याकुलम्) and afraid of people, he had to move about furtively, in lanes and bylanes, in order that people may not see him or catch him unawares, now as an ascetic, holding his head high up, he could roam about boldly on the King's highway. This is the only natural and straightforward meaning. Other interpretations that ignore the fact that two different states are obviously described in the verse (one in each line) should be unceremoniously rejected. Thus Mr Kale explains युनन मन नत् दशन्तर इव (referring to his resolve to be a Bud mendicant) यत्प्रवच्य चतस्य विह्वल (दिगल ह्वल यस्मिन्) in which no man can lay his hands on me' etc., and calls this 'the best way'. He ignores इतनी in the second line altogether, which shows that the first line must refer to a past state. Some take विह्वल to mean अवमानम्. Some even take विह्वल to mean निभयम् and explain 'gambling has made me free from fear'—This goes violently against the context. Some read वीह्वलम् (वीभ्वलम्) for वीह्वलम् II 17 9—A गन्धगण is defined by पालराय (a गणशास्त्रकार) as यस्य गन्ध समाप्राय न निश्चिन्ति प्रतिदिष्टा । त गन्धहस्तिन प्राहुःपतेर्विजयावहम् ॥ The name (कुण्ड माटवनीनि) कुण्डमोटक is significant II 17. 11—विकट उज्वल वेन यस्य स—, it is well known that servants etc love to dress themselves gaudily II 17 14—यदप्रता., this is also a natural touch. Karnapuraka, fresh from his big fight with the elephant and excited, comes rushing on and fails to notice the presence of Vasantasena II 17 17—पतिशुभ्रसो, this shows that the उद्गमकारण was some happy event II 17 19—स्वयं कस्य पराक्रम—This way of referring to oneself by name, or in the third person, is common in Sanskrit II 19 5—महामात्र—the chief of the mahouts (18) and (19)—The two verses give a natural description of the consternation caused by the breaking loose of the elephant II 19 12—वृष्टिना एव भाजनम् (or वृष्टिना and भाजन two separate objects) The परित्राणक is apparently मवह्वल himself. Though sufficient time has not elapsed since his departure, for him to have put on the dress of an ascetic and to be caught by the elephant, such discrepancies (which abound in Shakespeare) can be got over by not looking at every thing mathematically and by acknowledging that 'dramatic time' is different from ordinary time. II 19 20—विह्वल विह्वल य गृहलया कस्य तत्र II 19 22—नद्वि नद्वि .

Karnapuraka in his enthusiasm forgot that he was talking in the presence of his Mistress (a good servant never boasts or talks proudly of his own doings in the presence of his master), and so corrects himself by saying *आयाया* that is the credit of what he had achieved goes not to himself, but to Vasantasena who had fed him and whom he had been serving (स्वामिनिगामीद यदा इति भाव । आनिवासार्थम्) II 19 22—*वामचरणेन द्युत्पत्यं लोहदण्डं गृहीत्वा*—

(1) The best interpretation of *वामचरणेन* appears to be—Going in a zigzag way (to avoid a frontal attack by the elephant) The *द्युत्पत्यं* is apparently *सवाहकं पट्टिचरनं* (but Samvabaka was not a *द्युत्पत्यक* but a mere gambler again how did Karnapuraka recognise him especially in his ascetic garb even if it be supposed that he knew Samvabaka before as a gambler? Or *द्युत्पत्यक* might not refer to Samvabaka at all calling the *द्युत्पत्यक* in the Gambling house near by to help' etc Some propose to read *द्युत्पत्यं* for *द्युत्पत्यक* so that it might refer to Samvabaka, but that does not clear the initial difficulty pointed out above) (2) Śrinivasacarya takes *वामचरणेन* to mean *सव्यापादनं* (Karnapuraka took the iron bar with his left foot to avoid any loss of time) and *द्युत्पत्यक* as referring to *सवाहक* (in which case *उद्युत्पत्य* means shouting up to encourage him) or to the Scribe in the Gambling house (in which case *उद्युत्पत्य* means *गृहदण्डप्रदणायमाहूयाहूय*) Read his comments also *वामचरणेन—सव्यापादेन हस्तन प्रणयं हि नमतं हस्ता गृह्यायाद्विन्मम्यस्य स्यात्पित्तं पातनं ग्रहणम् । दक्षिणस्य दंडावस्थानस्याप्युत्पत्यवामचरणेनेति । अनतिशयत इव व्युत्पत्य । To take उद्युत्पत्य as उद्युत्पत्य and explain the same as Stumbling with my left foot over a gambler's score' hardly improves matters*

(20) विषय this suggests the formidable nature of the elephant II 20 3—*सद्यु लया कुनम*—Vasantasena should have shown more enthusiasm about and greater appreciation of Karnapuraka's feat than a mere *सद्यु कृतम्*. Perhaps she thinks that Karnapuraka's narrative should be taken with a grain of salt II 20 8—*विश्रम्य मत्स्य आशान्ता*—for all people had crowded there to see the extraordinary tussel between a man and an elephant (the expression is repeated later in the play) II 20 9—*रथ निशम्य* because he was unlucky in not having any ornaments that could be given as a reward II 20 12—*पत्नीपद* for if the *प्रवाग्य* was *पतिपुत्रमवभिन* it must have been Cīrudatta

who had offered it to him II 20 15—मद्गन्धन , the poet purposely makes this excuse in order that Vasantasena should have an opportunity of reading herself her lovers name upon it II 20 17—नाम mantles were marked by the owners name In Act VIII also, Sakara has a mantle marked with his own name II 20 19—इति वाचयित्वा ससृह गृहीत्वा—Note that Vasantasena reads the name on the mantle without taking it in her hands Only when she knows that it belongs to Carudatta, she takes it and covers herself with it II 20 28—साप्रतम्—Now when he got a more costly substitute for the प्रावारः ( Vasantasena retains the प्रावारः for herself as it was प्रियस्पर्शयुत ( श्रीनिवासाचार्य ) विनोपः—because his statement before ( II 20 21—शोभने ) was made half heartedly, for he was afraid that he would lose the प्रावारः and get nothing in return But now he can give unstinted praise

The gamblers episode and the feat of Karnapuraka are described in order to heighten Vasantasena's love for Carudatta, by referring to his generous nature and furnishing impartial evidence about his virtues

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### ACT III

The events described in this Act take place about a fortnight later Sarvilaka, a desperado who is in love with Madanika Vasantasena's maid, wants very badly money to make Madanika a free woman. He breaks through Carudatta's house and steals Vasantasena's ornaments kept as a deposit. Carudatta on knowing about the theft is very much distressed, because no body would believe in the theft of those ornaments all would say that Carudatta owing to his poverty, had really appropriated them himself. Carudatta's wife, Dhuta, offers her jewel necklace as a present and Carudatta sends Vidusaka to Vasantasena with the necklace which was to be given to her as a substitute for the ornaments, it being given out that the ornaments were lost by Carudatta at gambling.]

(1) दृष्येण शक्तिं । The first line refers to Carudatta the second line reminds one of Sakara

(2) Perhaps the Ceta is referred to Carudatta himself, when he talks of the स्वाभाविकदापः such as extreme liberalism. III 2 11—रेमिल—a merchant who was a great singer. He is the friend of Sarvilaka also. गण, as precious as the fourteen jewels churned out of the sea (The following verse recited at the wedding ceremony gives the list of these jewels—रत्नी कौस्तुभ पारितोषकसुग वन्दनरिश्मद्रमा गाव कामदुष सुश्रवणचो रम्भादिदेवाङ्गना । अथ सप्तमुषो विप दृग्विभु शङ्कोऽमृत चाम्बुदे खल न ह चतुस्त प्रतिदिन क्यु सदा महलम् ॥)

(3) सरेतर—one who has made an appointment or सरेत or सरेत itself. मस्वापना विहृतुराणा—Kalidasa in his Megha describes the यमर्त्री as trying to divert herself with playing on the veena (उत्तङ्गे वा मलिज्जवसने सौम्य निभिन्य शोभा मन्त्रोत्राङ्क विरचितारद गेयमुद्रानुसामा ।) III 3 7—श्रिया because both the स्त्री and the मनुष्य (is not a woman a 'मनुष्य' ? Vidusaka is hard on women here) are doing something contrary to their nature in reciting Sanskrit passages and in singing the Kākali respectively. They thus become objects of ridicule (श्रियार्मोत्तुमार्यविरूप भ्राममहाप्राणदिप्रय ननिपादसस्त्रजभाषण पुगध शौ यानुत्तु रूप कार्मरीगानम् । श्रीनिवासा चाय) कार्मरी is the B ♯ of Western music or तौव 'नि' of Indian

music approximately It is a tone naturally fit for women. III 3 8—इत्ता नवा नस्या (नासारन्) यस्या सा गृष्टिः स कृत्प्रता गा a young cow with only one calf Being unused to the नस्या the गृष्टि constantly has to make the su su sound. III 3 9—मनुष्योऽपि When a man with a naturally loud voice tries to sing in a soft low tone he only succeeds in producing a muttering (not musical) sound and looks more like an old priest muttering Mantras, but dressed in an unnatural dress wearing garlands etc not suited to his age (वयसो मन्त्रपरहरमर्षेण विमन्त्रं ह्यद्धारिविन्द्योभ्यनुवरेकं कुम्भमुत्तमालाधारणे यथा हस्य भवति यः सत्प्रगन्ध्यविच्छिद्य पुमः कारलीयानमित्यर्थः । धानिकासाचाय )

(4) अन्निहता वानना यदि (as though) भवेत् इति मन्यं that is a woman disguised as a man was as though singing If the reading is अन्निहता यदि the meaning would be—we would have thought that it was a woman singing if Rebhā had been screened from our sight and we had not been able to see him with our eyes स्वनं etc. are technical terms in music and no explanation in words of these terms is likely to be of any help to the student ( धानिकासाचायै quotes from नाट्यशिल्पा in this connection—स्वनं नाम शेषवशात्स्वराणामेकाभाव स्वनम् स्वरु नाम स्वभावात्पनीत ललित शक्तिरुगुणमनुद्ध ) What is called स्वनं ललितं and मनहरं is perhaps the यक्त् अलकून and श्र य in the नरदागण

(5) मृदुगिरः goes with नस्य some take it as accusative going with गृष्वन् but this breaks the symmetry This verse also contains a number of technical terms in music ( In Nagananda I there is similarly a verse dealing with वागावाप्त ) The poet is here deliberately parading his knowledge of music that is all गमादूत एरस्यागिभातम्यवच्छित्तिविशेषेण रम्यनिगयान् पुनश्चित्तिरिति भव । (हेल्ल्या सप्रनिवम् ) अरमानाग्मभयोरेनायामोरसात्तिताललयादिनानमर्थे—धनिकासाचाय )

(6) COM. TRUE नसी इदु हि निमिगवक्ता दत्र प्रतमाट (मन्) चलावाम्य वमद्वम्य अवागिष्ट तत्र विवाणाम् इव अस्त प्रताम । ( उपचानि )

As the moon is described as setting at midnight ( III 2 8—अस्मिन्कार्पनी ) it is a crescent moon on the 8th or 9th day in the dark fortnight The ends of the moon's disc correspond to the विवाणाम् ( प्रताम ॥ meant ) and the moon to the वनट्टिः whose tusks are very sharp as compared with those of a tame elephant Only the tusks and the head are visible above the water when the वनट्टिः plunges his head into the water Similarly the disc ends

of the moon are visible (the rest of the moon's body—the portion of the sky covered by moon light—may be said to be not visible when the moon is about to set) III 6 26—यथा सर्वं , Vidusaka means to say that he was a Brahmana all right, but a Brahmana having no power and commanding no respect A दुण्डुन ('दुतोंडे' in Marathi) is a serpent but treated with contempt and not at all feared by any one, as it is non poisonous The simile is thus quite appropriate III 6 33—अद्याप्येत् . . this shows that the सुवर्णमण्ड had been in Carudatta's house for several days रिमन् . . this suggests what is going to happen in the immediate future Throughout the play, Vidusaka's words are shown by the poet to be prophetic

(7) प्रसादनारी वा वेश्या (as opposed to a कुलधू who is अमूर्धोपश्या, remaining veiled, in the अन्तपुर) Carudatta does not like the idea of Vasantasena's ornaments being kept where his wife would keep her ornaments (for fear of polluting that place, but what about his own association with Vasantasena? This looks like stretching at a gnat and swallowing a camel!) तस्या खलु भो समर्प्यते—A prosaic line

(8) CONSTRUCT. नयानावत्स्मिन्नी इव निद्रा हि ललाटेदेशाद् माम् उवा खर्पति या जरा इव अदृश्यरूपा चण्डला (सती) मनुष्यमस्व परिभूय वर्धन । (वशास्वम्) निद्रा is compared to जरा, both are अदृश्यरूप and चण्डल, overpowering a person completely जरा makes herself felt first with the head and ललाटेदेश (the hair on the head turn grey, nowadays however, even young men are found to have grey hair!) निद्रा also starts her operations with the head (the power of thinking grows less and less when one feels sleepy), then descends down to the eyes (the eye lids close the eyes), then to the body proper (which becomes relaxed) and so on

(9) CONSTRUCT शिक्षात्लेन च कलेन च शरीरपरिणादुत्सवप्रेसा कर्ममार्गं कृत्वा भूमिपरिमर्शमृष्टापां जीर्णानु नियुच्यमानं सुप्तं इव गच्छामि । (वसन्ततिलका) शरीरस्य परिणादस्य सुप्तं प्रदे। यस्य तम् कर्ममार्ग—a breach, the breach made was neither too big (otherwise it would be easily noticed), nor too small (that would make it impossible to enter through it), but just sufficient to allow the body to pass through it Sarvilaka had to be on all fours to get through it and lost some of his flesh and skin (a necessary price to pay) In doing that, and so compares himself to a serpent (who also creeps along)

getting rid of his निनास (slough) भूमौ परितर्पणेन पृष्टं पार्श्वं यस्य स, निर्मुच्यमान - निर्माणेण त्यज्यमान

(10) CONSTRUE घनपल्लवमोनिन्दितात् इव रजनिं जननी इव वृत्ति-  
पुत्रमाङ्कितप्रचा ( परस्वहदुःखनिन्दितरीर (मा) सवृणोति । ( पुष्पिताया )

वृत्तिपुत्रोऽस्य दाङ्कित प्रचार यस्य तम्, पेस्या गृहाणा दूरागे निश्चित च अमौ  
हस्तरीर ( एहध्यामौ वीर or एतेषु वीर्ये ) तम् घनपल्लवेन ( घन पल्ल यस्य तेन )  
तमसा निन्दा ताता यस्या सा The night is compared to a fond  
mother who tries to protect her erring son who is bent upon bring-  
ing great disgrace upon the family ( परे गृहदूरागे, दूरागे in the  
sense of disgrace ) दूरागे means 'breaking through' with रजनि  
With जनना, वृत्तिपुत्रा means Kings officers in general with  
रजनि 'the night patrols' घन may be taken with जननी also  
( but only in a far fetched manner घनाभ्या पल्लवाभ्या ( पल्ल and  
तमम् or निमिर are eye diseases ) निन्दा ताता pupil of the eye यस्या सा,  
one who is practically blind ) The reading ( एतेन निमिरेण निन्दा  
सर्वे भावा ) objects यस्या सा ) घननिमिरनिन्दितवभावा is sampler and could be  
construed properly only with रजनि

(11) CONSTRUE यन् र्म व स्वरे वर्तते तत् इदं नाचम् ( इति ) पुदरा  
वाम पद्भ्यु, निभ्रमेषु च वज्रनापरिभव चौर्यम् तत् हि चौर्यं न ( तथापि ) स्वार्थाना वचनोपिता  
अपि हि घर्म्, बद्ध सनाकलि न ( वरम् ) एष हि मार्गं नरेन्द्रमौसिरवधे पूर्वं क्रीणिना कृत ।  
( चार्दलनिकाङ्कितम् )

वामम्—Granted that, अथाङ्कारं Sarvilaka admits that चौर्यं  
is a dirty business, because it is not fighting your opponent in  
the open, out stabbing him in the dark. It is taking a mean  
advantage of unsuspecting people who are asleep. But anyway  
it is far better than servitude which makes you lose your self-  
respect completely, while a thief is a master of himself and  
quite independent. And further, no less a person than Asvat-  
thaman, the Brahmana warrior (son of the great Dronacarya) has  
been known to have had recourse to चौर्यं to achieve his object, so  
no one can honestly blame Sarvilaka, if he has decided to follow  
in the foot steps of the worthy Asvatthaman ( here is a case  
of the Devil quoting the Scripture ) नरेन्द्राणा मीमंसे ( तुर्गं or सुसु-  
भवे ) घने—After the end of the Mahabharata war, when the  
Kauravas were all dead, and Duryodhana also lay on his death  
bed, being worsted by Bhīma in the गदायुद्ध Asvatthaman happened  
to see an owl killing the birds at night. Finding that it was an  
easy way to dispose of the enemies, Asvatthāman raided the

Pandava camp at night and slaughtered all who were there, including the sons of Pandavas Dhrstadyuzana and others (the Pandavas were saved because they were away from the camp at that time)

(12) CONSTRUCTE ए नु देशे षावसेरक्षितं यस्मिन् नष्टं न भवेत्, भिन्ना च सति (या मन) वराह दर्शनान्तरगतं जम्बूद्वीपे धारणीयतया लोष्टं कृत्वा पालं च भवेत् सम्भन्तु रक्षीयनदण्डन भद्रं म अर्थोपदे च स्यात् । (शौच-विकीर्णम्)

पश्य अस्मिन् विविक्तं, लोष्टकृत्तम्—कृत्वा कृत्तम्, दमनस्य अन्तरं गतं धारणीयतया Sarvilaka wants to find out a spot where it would be possible to effect a breach with ease and safety भिन्ना is taken by Srinivasacharya with दर्शना नरगतं भिन्नेष्वीनामाभिन्नुयेऽन्तरगतदीपा-लता तां च प्रसंगं प्रागप्यप्य सदिशं जन समवेदादिनि भाव । On लीदरीने, here marks, स्थापनो ह् गतस्त्वभावतया भिन्नप्रदो दृष्टा महान्तं नष्टं कृत्वा दक्षिण्येति भाव । The meaning of दर्शनान्तं as 'according to the दानं the science of thieving and नरगतं as opposed to it is far-fetched III 12 1—नियंता (1) Water is offered to the sun daily the spot where this water is offered would naturally be rendered soft in course of time (2) आदियदर्शनेन उदरमेव न च exposed to the sun and rain. The reading नियमित्यादर्शने would mean 'which is never exposed to the sun that is, left uncared for III 12 2—द्वेषसागाम् उदरं, this shows that the spot is already bored through by the rats and not much effort on the part of Sarvilaka would be required ह् न To have found such an ideal spot was a good omen To make a good beginning is winning half the battle स्वन्दपुत्र a thief (cf भरतपुत्र—an actor पुत्र means here, a disciple) स्वन्द—Kumara Kartikeya was the patron-God of thieves 'आग्नेय इन्द्रमापुत्रो गौरी माग्नेय इत्यादि । श्रुत्येन भगवान्देव सर्वगुणमयो गुरु । (MBh., Ādi-parvan) The story of Kartikeya's birth is described in Kumara IX and X in detail Parvati threw the tejas of Siva into Fire, who unable to bear it transferred it to the Ganges, who in her turn threw it into a thicket of reeds and Kartikeya was born there (hence his epithet शम्भुभद्र) The six Krttikās nursed him afterwards (hence his epithet षष्णुभद्र he had six mouths and so is called षष्णुभद्र) While yet an infant he commanded the army of the Gods and killed Tarakasura (hence he is called सेवर्षी) स्वन्द-भद्र इत्यन्वयं प्राप्नो गुणावासानुहोऽभवत् । How he came to be a God of thieves is not clear III 12 3—स्वन्दपुत्रि an epithet of Kārtikeya

(whose weapon is the golden शक्ति) according to some an आचार्य of that name, the founder of चौर्यशास्त्र

(13) Seven different kinds of breaches are mentioned here देवशास्त्र—like a blossomed lotus. The names are differently given in the Carudatta of Bhasa. Sarvilaka is a true artist. He wants to do his job very systematically.

(14) Sarvilaka had broken into various houses before and he was glad to find that his skill had been acknowledged in the art of सविच्छेदन though he had been cursed by people at the same time श्रीनिवासाचार्य understands दोषज्ञ to refer to the faults in the सविरुधे भित्तिगुणदोषवत्त्वाद् यत्र न सुभ्यष्टम् यत्र योपान् यत्र तु सुन्दरत्वन इत्येव सविरुधे कौशलमपि वदतीत्यर्थे । III 14 1—ब्रह्मणि साधु ब्रह्मण्य स च देव तस्मिन् देवानां व्रतयास्मन् तस्मिन् Some take वनरशक्ति as the name of the first आचार्य, but the epithets ब्रह्मण्य देव and देवव्रत seem to go against this interpretation (वनरशक्ति usually refers to Kumara Kartikeya the argument that he is saluted twice because he is the patron God is not very convincing) III 14 3—योगेन रोचना—a magical ointment

(15) The ointment had the power of making one applying it invisible and made him also proof against weapon strokes III 15 1—तथा करोति—This does not mean as one is likely to think that Sarvilaka applies the Yogarocana ointment to his body. For, later on in III 19 2 he says मा नाम रक्षिण स्तम्भीभूता तिष्ठामि etc. This move was quite unnecessary for the Yogarocana would have made him invisible to the guards. So तथा करोति simply means 'starts boring the पृथक्पृथक् variety of breach' III 15 1—प्रमाणार्थं सूत्रम्

(16) Contrast with this the description of the यज्ञोपवीत (अमौक्तिरस्मदीयम् ब्राह्मणानां विभूषणम् । देवतानां पितृणां च भागो येन प्रदीयते ॥ X. 18) by Carudatta further on in Act X. To Sarvilaka, the sacred thread is useful, as a measuring tape, an opener, or as a ligature, to Carudatta it is a holy उत्सर्ग for offering oblation to the Gods and the Pitrs. Verily there is nothing good or bad inherently, but thinking makes it so दृश्य परिवेष्टनम्—The following treatment for snake-bite given in the Encyclopaedia Britannica shows the importance of a परिवेष्टनम्—Apply a ligature above, not on the top of the situation of the bite twist the string tightly with a stick. Then make a free incision into the wound etc.

III 16 3—चित्रिता कृत्वा—This appears as a stage direction. It would be better to read it as part of the speech of Sarvilaka, चित्रिता कृत्वा स्वम्योऽस्मि ।

(17) CONSTRUCT सविमुखेन महीतले निर्घन्तु सुवर्णपिचता पर्यन्ततम—समाहृता प्रदीपस्य शिखा मये । नक्षेत्राणां सुवर्णरेखा इव विभाति । ( वक्ष्यम् )

सुवर्णवद् पिचला मयं न तमसा समाहृता The bright yellowish streak of light coming through the hole, and gracefully reaching the ground in the midst of gloom all around, is fitly compared to a shining streak of gold drawn on the touch-stone III 17 2—प्रतिपुत्र—*a dummy man* ( like the targets for musketry practices ) नमः , because he was so lucky to find that no one was awake in the house So like a grateful devotee, he offers this salutation to the Patron God III 17 6—शृणु प्रतीक्ष्य-शृणु कपाटस्य पश्चात् प्रतीक्ष्य । वक्ष्ये शनैरद्वान्ते शब्दो ननुयन् भूयेनेति भावः । ( धीनिवासाचार्य ) or ' keeping a watch behind ' लक्ष्यसुप्त-उद्यता or व्याजेन सुप्तम्

(18) CONSTRUCT अत्य ( पुष्टवदस्य ) निश्चय न शक्ति सुविनाद सुमानस वनेने इति गान्निमालिना न विमला अभ्यन्ते न चबला गान सुस्तसारीरसाधिशीथिल शय्याप्रमाणारिम् औष च यदि लक्ष्यसुप्त स्यात् अभिमुख दीप न मयेत् । ( शार्दूलविकीर्णम् )

गाढ निर्मालिना सत्या शरीरस्य सव्य सम्य तद् च शिथिल च शय्याया प्रमाणात् अधिकम् This is a good natural description of a man sleeping soundly III 18 2—पुस्तका ( not books then the expression would have been पुस्तकानि )—नाट्योपयोगिमृदादीनिर्दिनप्रतिज्ञय—' भूदा वा वादना वाच वन्देणाप्यय चर्मणा । लाहरेति कृत्वापि पुस्तकित्यभिधीयते ॥ dolls, cloth figures etc Carudatta as one interested in music etc seems to have got a good collection of these Samgita requisites भवनप्रत्ययात्—The house was a very big one so Sarvilaka naturally argued that the owner must be a very wealthy man But, his expectations were not realised III 18 4—तन्मयापि नाम , there cannot be any पुष्टि द्रव्य remaining hidden from me I have the means to discover the hidden wealth howsoever carefully guarded the secret might be वीजम्—Sarvilaka it would be seen, is prepared for all eventualities ( The Dasakumaracarita gives a list of the necessary equipment for a thief in the following passage, चदनीक्ष्णसीदेयम् पणिमुग्रशालीखद्वारपुशरगार्पस्वयोगचूर्णयोगवर्तिकात्मान्मूर्खवर्तकटकरज्जुदापभाजनभ्रमरकर-चन्द्रमन्त्रनेत्रापरण्युक्तो p 79 ) The वीज had the property of expanding in a place where there was a treasure hidden.

III 18 — द्वायते—द्वयते (द्वय स्वप्न यम्य) इव वाचरति स्वप्नदगनात्—द्वयते ।  
 शये तु सान्निध्य एव चना यत्र चोपयात्र गते ह्यसौ रादान् विपरिवर्तुं तत्रैव च स  
 उच्यते उस्वप्न इति । स्वप्नवाप इयम् । अत्र एवोत्कृष्ट स्वप्न उस्वप्न इत्यवयवार्थोऽपि  
 संगठने इत्याहुः । (श्रुतिवासाचार्य) III 18 11—नर्तयति स्नानाद्या निवद्धम्  
 III 18 17—नननिकमणया Sarvilaka has a sense of humour also  
 He is prepared to take the अलंकरणभाण्ड because he was asked to  
 take it in the name of the भावना गान्ध्या and ब्राह्मणभावा ब्राह्मणभ्य  
 श्याम्ना (desire from स्वप्) The सम्प्राप्त् termination is not applicable  
 here for in that case ब्रह्मणभ्याम्ना would mean the desire for a  
 Brahmana Here the meaning is the desire of a Brahmana so  
 श्याम्ना must be independently explained as derived from स्वप् to  
 long for This passage incidentally shows that Brahmanas  
 and cows were held in high respect in those times III 18 21—  
 भद्रपिठ is the name of the insect विकृतमचकारम् because he could  
 not see anything in the darkness अथवा (दृष्टम् अस्मिन् दिशि ।  
 अस्मिन् कार्यवशात् कृतं ऽपि विद्य इत्यर्थ । मयेति न वेदम् भद्रपिठेति पर्य । इयं चो  
 वृत्तम् ब्राह्मणभ्य कुर्वन् इति भाव । (श्रुतिवासाचार्य) Sarvilaka means to say  
 that he has no right to decry the darkness caused by the insect  
 Bhadrapiṭha extinguishing the lamp Has he not been responsible for a worse  
 kind of darkness (disgrace) brought on in his family? He born in a pure  
 highly respected family of Brahmanas well versed in the four Vedas has  
 stooped so low as to break into other peoples houses to rob them for the sake  
 of a courtesan girl Can degradation go any further? III 18 22—  
 अप्रानप्राह A गृहस्थ not a भिक्षु one who does not accept a gift or  
 प्रानप्राह the acceptance of a gift deprives one of ones lustre  
 Yajusvalkya says—प्रनिप्रहसन्धेऽपि नादत्त य प्रनिप्रहन् । ये स्तेषा दानगीताना  
 स तानाप्रानि पुंसस्तान् ॥ III 18 33—महाप्रायग Note the sense of  
 humour of Sarvilaka He calls इत्युक्ता महाप्रायग for the इत्युक्ता  
 had given him a gift of the gold ornaments स्वावह वरणात्—for  
 there was no need now for keeping awake with the ornaments  
 gone!

(19) अनवेदन (निवेद मत्तान अत्य इति अनवेदितम् न अनवेदितम्) पैर  
 चाम्पन् chill penury represes all noble rage where पैर does  
 not feel ashamed is prepared to do any thing without feeling  
 disgust and so is subje ted to disparagement ultimately The  
 reading अनवे दन्वीत्यम् would mean where पैर does not show its  
 power III 19 1—निवृत्तयार्थम्—It seems in those times some sort  
 of slavery existed and it was possible to release the slave from



bondage on payment of some ransom III 19 3—ममामि , why should I be afraid of the guards ? I know too well how to dodge them

(20) सुप्तानाम् अमुप्ताना मनुयाणा वीर्यस्य तुल्ये A dog knows merely by smelling, whether a man is asleep or not or how powerful he is ह्यस्य शरीरस्य वेद्यस्य च रत्ने, माया—the juggler's art वाज—the Goddess सरस्वती Sarvika was proficient in various dialects and could assume any form and shape at will डडुम—the meaning of this word is uncertain श्रीनिवासाचार्य says षडिति छिद्रात्प्रवेशशुद्धगोचिना स्वात्मरुपामर्त्य सरणे वा । गर्नप्रदेशवशतर इ यरे ।

(21) भुवनस्य अक्लोस्ने जग (स द्वि भूमाक्वन्निर्विगणि कृवा गून् प्रतिदमतीति भाव ।) The two verses (20, 21) fairly accurately describe the characteristics of various animals and birds III 21 13—वीर स्नीयसा—This is a spoonerism on the part of Vidusaka, or, said deliberately in jest Vidusaka was only half awake and thought that Radanika was only indulging in a joke III 21 18—द्विनेत्यनि Radanikā had never said this, but Vidusaka on looking at the breach is describing it in his own way III 21 25—अहो दशनयोद्य सवि—One does not know whether Carudatta should be admired or pitied for the remarkable coolness displayed by him As one having an eye for real beauty, he praises the breach itself

(22) CONSTRUCT उपरितलनिशानितेष्ट शिगसि तनु मयदमे त्वपुन् च अय (भाव) अमन्तनमप्रयोगभीरो महाष्टहस्य मुन्ति इत्यम् इव (इत्यने) । (पुष्पितामा)

उपरितलान् निशानिता इष्टा यम् शिगसि तनु , the breach was of the पूगुम्न variety अमन्तन तन्म्य सप्रयोगात् भीरो The breach is said to be the heart of the mansion horrified at the treatment received by it

(23) वेदितवान् used without the causal sense, to mean विदितवान् Carudatta is sorry that the thief had to go disappointed after toiling in vain for nothing for a long time ! III 23 1—तन् , when the thief goes back to his friends, he would have to inform them of his utter failure (thus, his friends also would be very sorry) in not getting anything from the big mansion (this would bring disgrace upon Carudatta also indirectly) So, Carudatta is concerned more with what the thief might see than with his own loss from the theft III 23 18—इदचित्तेव ...

Carudatta naturally enough, does not remember the episode, but is prepared to admit that he might have been making a mistake, rather than declares that Vidusaka was wrong in making that assertion III 23 25—कथं न्यास Carudatta faints away at the implications of the loss of ornaments what construction would be put on it by the people etc

(24) कृपयिष्यसि—would treat me lightly, would despise me  
निर्गतं प्रनाप यस्याम्

(25) Carudatta means to say that he does not mind if कृतान्त had an eye for his अर्थे but why should he not leave his चारित्र्य alone? To deprive him of that was the most unkindest cut of all III 20 2—अपहृत् to deny Vidusaka a practical man of the world is prepared to deny the whole thing

(26) नैर्धेनापि—if need be (and if the money could not be found by severe economy and savings etc from his business) Carudatta would not feel ashamed even to beg but he would see that the value of the deposit is returned duly III 26 17—वरनिधानी Dhūta is a worthy wife of the worthy Carudatta She also cares more for honour or चारित्र्य and would rather see Carudatta die than lose his character III 26 18—पुष्करपत्र of नलिनाद्वयगतपरमातिरसस्य the water drops on a lotus leaf are extremely unsteady similarly the मागधेय of poor people does not stay for long with them A very common idea in Sanskrit literature III 26 19—मालव्य, this shows that the रत्नावली formed part of her स्त्रीधन proper and she could dispose of it in any way she liked III 26 20—दौर्गन्धारता—pride it appears that Dhuta had again and again asked Carudatta to make use of the Ratnavali for house hold expenses etc, but Carudatta had refused to do so for that meant depriving Dhuta of her legitimate property which she perhaps some time would need more than himself III 26 29—एष The very high regard Vidusaka has for Dhuta is shown by the fact that Vidusaka acts according to her directions like an automaton She asks him to stand with his face towards the east he does that without asking any questions (A gift should be received with the face towards the east) III 26 35-36—अहं रत्नमालिकाम्—रत्नयज्ञ—A vow or fast to be observed on the sixth day (according to commentators it is a प्रामत्र) when a रत्न should be given to a Brahmana as a gift

( If we read पण्डितदेवनाय in L. 8 112 for सिद्धिकन्दकार्य, then Dhūta is not required to tell a lie about the रत्नपट्टिन ) तस्य कृते—त्रस्य or प्रादाणम्य कृते Dhūta wants Maitreya to accept the रत्नावली as a gift in connection with a वो व ( such a gift can not be refused ) She is also sure that Maitreya would know the real reason why the रत्नावली was being offered at that time and hopes that Maitreya would persuade Carudatta to accept the same—( she says later, III 26 39—मा खडु मा लजिता कुह,—she does not want Maitreya to praise her to the skies in the presence of Carudatta ) There was just a chance that Carudatta would accept help in an emergency from a friend if not from his wife Mr Kāle suggests that the gift of the रत्नावली was meant for Carudatta himself ( there are certain gifts which a wife can make to her husband ) and Maitreya was a mere proxy As it was a religious gift, Carudatta could not have refused it This interpretation is open to two objections—It is not clear why the gift should not have been made direct to Carudatta ( to say that Dhūta does it owing to her bashfulness is hardly convincing ) and the words मा खडु मा लजिता कुह lose their force, for Carudatta could not but accept such a gift Dhūta feels that in an emergency like the present, Carudatta would stretch a point and would be prepared to accept the रत्नावली in the spirit in which it was offered, III. 26 43—अकार्यं कुर्वान्, Carudatta is afraid that Maitreya might even commit suicide III 26 50—कथं , प्रादाणी—It is not considered proper to refer to the wife or husband by name, amongst the Hindus इदानीमस्मि To be dependent on one's wife is the greatest humiliation, for it is the most sacred duty of a husband to protect his wife at all costs and to see that she is not put to any trouble, but when matters reach a stage that a husband stands in need of support from his wife, it clearly means that he is not at all doing his job properly

(27) आत्मन भग्येन क्षन इव्य यस्य स, अर्थत , for the relation of पाल्य and पाल्य is reversed, if the पुरुष is पाल्य, he is but a नारी, and if the नारी is the protector, she is but a पुरुष

(28) Carudatta modifies his previous view. Dhūta's action can be viewed in a different light, it shows that Carudatta is the most fortunate person in the world He has a wife sticking to her husband for better or for worse a friend like Vidusaka ready to die for him, and both striving their utmost to see that his मत्त is

not contaminated विभवेन अनुगता, विभव meaning 'magnanimity' or, acting according to the विभव, changing her course of action in conformity with the vicissitudes of fortune III 28 2— यूते हारित्—An innocent untruth may be told occasionally If Vasantasena were told that the ornaments had been stolen, she would not in all probability accept any substitute ( चोरहते तु हाते न प्रणिगृह्णीयादुदीरप्रकृतिरिति धनिशक्तार्थे ) III 28 5—भा तावद् , Vidusaka raises two objections to the proposal of giving the necklace as a substitute for the ornaments—(1) The ornaments were in no sense made use of by them, so they were under no obligation to give anything as a substitute for them (2) The necklace was far too costly as compared to the ornaments Equity demands that only the proper price, if at all, of the ornaments should be given

(29) Carudatta says—The necklace was not given as the price of the ornaments, but as the price of the great trust in them, which Vasantasena showed, in entrusting the ornaments to them, although she knew that they were poor III 29 1—अस्माक शरीरस्य स्पृष्टिन्या—To curse one with touching the body makes the curse more solemn (the implication being, that the body of of the curser would come to harm if his directions are not complied with)

(30) CONSTRUCT एताभि इष्टाभि सवि शीघ्र सुसह्य कियताम्, यम्य (सधे) रक्षां परिवादबहलशोपात् न परिहरामि । ( नार्या )

परिवादस्य ( or, परिवाद एव ) बहल दोष तस्मात् Carudatta orders the breach to be filled up as soon as possible and wishes to hush up the matter of the theft If the breach were not filled up, people would ask inconvenient questions and the matter would become public So he takes this step to avoid scandal रक्षा न परिहरामि—(1) I would not avoid the care of the breach ( if we take रक्षा to mean 'care' ) (2) If रक्षा is taken in the sense of 'concealing,' then the meaning would be 'I would see ( न परिहरामि ) that the breach is concealed from public gaze, so it should be filled up.' This meaning of रक्ष् (to conceal) is fairly common The other readings suggested, नयस्य and नृपस्य do not give any good sense नयस्य रक्षां परिहरामि may mean 'I want to avoid the preservation of the course of justice, I ought to have reported this theft to the police, but to avoid further scandal, I would hush up the whole

thing ' नृपस्य स्वार्थे'—Kings officers the Police I want to avoid coming into contact with the Police (रम्या रक्षण दोषनिवृत्तिमियम् ।

अ चरुदत्तने इह ममो लास्यपरोरक्षण न त्यक्त मवान अ यथा त्वपवादपरिहारत् कृतेऽपि सा प्राप्यत फ न्नाम्नीत भाव । थ निवासात्काय ) III 30 1—अकृपणदौण्डीयम् अकृपणम् दौण्डीय यत्र यथा तथा—Carudatta knowing Vidusaka's greedy nature wants him not to lose his self respect while talking with Vasantasena he must not plead for mercy or refer to their poverty III 30 2—दृष्टिः Vidusaka means to say that though he is ॥ दृष्टिः he would certainly talk in a proud manner (for, वचने हि दृष्टिना ) Carudatta could depend upon him to do the needful in the matter

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## ACT IV

[Sarvilaka goes to Vasantasena's house with the stolen ornaments to offer them as a ransom for Madanikā. He shows the ornaments to Madanikā, telling her how he came by them. On learning that the ornaments were brought from Carudatta's house, Madanikā faints away and on regaining consciousness, excitedly asks him if any body was injured by him in Carudatta's house. On being told that every one was safe there, she says that she was very glad to hear that (Vasantasenā happens to overhear all this). Sarvilaka is filled with jealousy at this remark of Madanikā, and after abusing the whole womankind in scathing terms, wants to take revenge upon Carudatta. Madanikā apprises him of the history of the ornaments, and Sarvilaka is prevailed upon to go to Vasantasenā, in the capacity of a messenger from Carudatta, to return the ornaments to her. Vasantasena receives Sarvilaka, hears his story and requests him to take away Madanikā (for, Carudatta had asked her to give away Madanikā to him who would bring the ornaments to her). Sarvilaka sees through the device, and is on the point of going away with Madanikā (a free woman now, ready to become the lawfully wedded wife of Sarvilaka) when he hears the news that Āryaka was imprisoned by king Pālaka. Sarvilaka, sending Madanikā to the house of his friend Rebbila, immediately goes to incite his friends to rebellion and to rescue Āryaka.]

Vidūṣaka comes to Vasantasenā's house with the necklace (A detailed description of Vasantasenā's house with its several quadrangles). Vasantasena accepts the necklace and sends word with Vidūṣaka that she would pay a visit to Carudatta the same evening.

A storm is about to burst, but unmindful of that, Vasantasenā starts for Carudatta's mansion.]

IV 0. 4—चित्रफले नियन्ता दृष्टि यस्या सा—Sanskrit writers describe the lovers as diverting themselves with looking at the portraits drawn by them (cf. [अथवा चित्रमन्त्र्या उर्वर्याः प्रविष्टु निमालि-प्राव-

राज्यन्ति । न च सुवदनालक्ष्येऽप्यप्रियामममाप्य ना मने नयनयोस्त्राप्यत्र सत्वेन भविष्यति । Vikram II, त्वामालिख्य प्रणयकुपिता घातुराये शिलाया । Megha ) IV 0 14—Vasantasena wants to know whether Madanikā's opinion that the portrait of Carudatta drawn by her was सुसन्धी, was a true one or merely prompted by exaggerated courtesy which was the very life of वाचात IV 0 21—यतस्तान् , the very fact that Vasantasena was so much attracted by the portrait showed that it must have been a faithful likeness. कारणं किं पृच्छयते also suggests that Vasantasena should not waste any time in asking such questions, she should get united with Carudatta without any delay IV 0 23—मखी , I want to have the views of my friends, for if the portrait does injustice to Carudatta by showing him to be not very handsome, my friends would ridicule me for falling in love with an ugly person. IV 0 26—नेदे In that case your friends would sympathise with you, and far from ridiculing you, would respect your wishes IV 0 33—सुवर्णानां दानमहोपेय (सूच्येन) श्रीत मरुत्स्यः Sakara is trying to secure Vasantasena by means of money now IV 0 39—प्रसीदतु The Ceti had never seen Vasantasena so angry before, she pleads that she could not be held responsible for the contents of the message, she being merely a message-carrier IV 0 41—अहं , I am not angry with you, I resent such a message itself

(1) CONSTRUCTE निशाया वचनीयदोषं दत्त्वा निद्रा च कृपते रभान् च त्रित्वा च एव ( अह ) क्षमासयात् सूयौदयमन्दरस्मि चद्र इव जात अस्मि । ( उपगति )

The theft would be attributed by people to night time ( बहुदाया हि शर्वरी ) in the absence of a definite knowledge about the thief. The reading रभान् ( people to be protected ) is not a happy one. There is greater glory in overreaching king's officers than कृपते स्यात्. The rays of the moon become dim when the sun rises. Sarvilaka also, who was extremely active at night, has become a quiet inoffensive person in the morning.

(2) CONSTRUCTE यः कश्चित् त्वरितयाने मां निरीक्षते सञ्चान्नं स्थितं वा ( मां ) हुन्तु उपमर्शते न सर्वं दूषितं अन्तरात्मा तुल्यनि, मनुष्यं हि न्वे द्वापे शङ्कितं भवति । ( प्रहर्षि-? )

Sarvilaka however had no piece of mind. He was suspicious of any one who looked at him, going at a swift pace, or who approached him all of a sudden, thinking that he was being pursued by the Police. चरितरत्नम् ( the other reading ) furnishes

a good contrast with स्थिर in the second line, on the other hand, being looked at by a person who is a त्वरितगानि would afford a better ground for suspicion. तुल्यनि weighs, becomes apprehensive of. स्वे दोषे—A guilty conscience is a man's worst enemy

(3) Sarvilaka had several narrow escapes In one place, he found the owner wide awake, conversing with his servants, and so, he had to beat a hasty retreat, in another place, he found only women folk, and so, there was nothing doing there either; one time the night patrols passed dangerously near by, when he saved himself by remaining stiff and motionless like a post. He thus had a very busy time of it during the night IV 3 3—इम, this is a device to enable Madanika to see Sarvilaka. साहसन्त required by Vasantasena to allay her love-torment

(4) CONSTRUCT गुणै मदनम अपि विशेषयन्ती वा इम मूर्ध्निमता रति इव विभानि अनन्ववह्निनाम मम हृदय भ्र्वा चन्दनदानिलम् इव रगेति । (पुष्पिताम्रा )

It is usual to compare a पुष्य lover to मदन, here मदनिका is said to be superior to मदन (perhaps, the poet is referring here to the name मदनिका also, which contains four syllables while the word मदन contains only three) Madanika is superior to Madana, because what Madana does can be undone by her Madana made Sarvilaka's heart तप्त, but Madanika easily made it शतल. अनन्व एव वह्नि तेन, चन्दनेन शीतलम् IV 4 5—गदाक्ष—a latticed window having holes like a bull's eye ( गदाक्षभीद ) IV 4 11—अमुञ्चिष्या—a free woman, मुञ्चिष्या—( मुञ्चिष्य is explained as मुद्दके स्वाम्युञ्चिष्यम् । भुग्ने वा ) a slave-maid. तदस्मान्—Vasantasena, who is herself in love, knows what a crime it would be to separate the lovers affectionately conversing with one another IV 4 19—एष Overhearing others is condemned by all, it shows bad manners So Vasantasena wanted to go away, but finding that her name was mentioned, she decides to remain to hear the confidential talk IV 4 28—यदि मम हृद्—this shows that Vasantasena's mother was insisting on the payment of the ransom Vasantasena, tender hearted as she is, was willing to make all her servants free from bondage without any payment whatsoever (It would be seen that ultimately Vasantasena's हृद् prevails Madanika is let off without any ransom )

(5) Sarvilaka's justification for making the साहस is this—There was no other way of getting the required sum of money,



and his love was so ardent that it could not brook any delay IV 5 2—प्रसन्नः । A साहसिन् was expected to be of a forbidding appearance but here was Sarvilaka, looking quite attractive and pleasant . Hence, Vasantasena is perplexed as to what kind of साहस it was which was committed by Sarvilaka IV 5 7—अपण्डिते , Sarvilaka is now speaking quite freely, as he is sure of securing Madanika माहस no risk, no gain IV 5 9—अपण्डित चारित्र्यं यन्म्य ( यत् मन्त्रापि न परिदृष्टोऽपीति भावः । यद्वा यत्साहसमेव गुणमातिष्ठत इति भावः । धानिवासाचार्यः ) Madanika had said before ( IV 5 6 ) that Sarvilaka had jeopardised both his शरीर and चारित्र्य . She could see with her own eyes that his शरीर was all right, now she wants to know whether his चारित्र्य also was equally safe. IV 5 10—तत्र खड्गु अत्यविरुद्धम् Note that Madanika says अत्यविरुद्धं, she has no objection if a little विरुद्ध had been चोके by him . In fact, Madanika apparently feels proud that her lover was prepared to take risks for her sake

( 6 ) CONSTRUCT विशुषणवतीं कुण लताम् इव अवगाम् अहं ना मुष्णामि, विप्रस्वम् अधा यज्ञार्थम् अभ्युत्थुन काबल न हरासि तथा धनार्थं धात्र्युसङ्गतं बाहवकित् न हराम चोर्वे आप मम मनि निव मयासायश्चरिणी स्थिता । ( शार्दूलविक्रीटितम् )

Sarvilaka had definite rules laid down for himself in the matter of committing thefts—(1) Women were not to be touched at all costs (2) The possessions of a Brahmana were likewise taboo ( First because Brahmanas were held in great respect, and secondly their property would consist of money received as Dakshina given for the performance of holy rites ) (3) Children on the laps of mothers or nurses were not to be robbed of their ornaments ( Does this mean that Sarvilaka would have no compunction in robbing children if found unattended ? ) ←

( 7 ) अप्रकाशं नेत्रं in public otherwise they would be detected प्रमाणादिव , Sarvilaka who was a great expert in taking measurements with his प्रमाणात् rightly guesses that the ornaments would properly fit in with Vasantasena's body IV 7 3—अप्रकाशं अवचनम् This passage may be interpreted in various ways according as the expression अवचनम् is understood (1) अवचनम् refers to Vasantasena . To say that Vasantasena should wear the ornaments but not in public is a contradiction in terms . Ornaments are meant to be seen by others, in fact the

delight of the wearer of ornaments is in proportion to the number of persons that would be gazing at or inquiring about them (2) अयं जन means देवान् in general. A देव्या ३ ३ प्रशङ्करी, how can she have anything अप्रशङ्क? (3) अयं जन refers to Sarvilaka it is a contradiction that Sarvilaka, a highly practical man should be given to stealing. This is a very unsatisfactory interpretation and should be rejected. IV 5 12—वसन्तमेना Vasantasena fainted, because she thought that perhaps Carudatta had been murdered by Sarvilaka and Madanika on account of this heavy blow for her Mistress.

(8) CONSTRUE विपादसप्तमर्षाद्दी सन्नमन्नान्त्वचना अभुत्पित्यास्व नीयमाना (त्व) वस्यसे न अनुसम्य ।

विपादेन क्षणानि सत्राणि अहर्निधायिका-ना, सन्नमेग मन्ने लोभे चया स Sarvilaka could not, for the life of him understand why Madanika should have fainted, when he expected her to be in extremely high spirits, at the prospect of being a free woman, and ready to greet him with affection धीनिक्तासाचारं reads अभुत्पित्यास्व नीयमाना and explains it as दासीरमणि प्रवर्त्यमानेन. Some read अभुत्पित्या त्व (or, भुत्पित्या त्व) नीयमाना—this gives त्व as an independent subject for वस्यसे etc. But त्व can be easily understood and अनुसम्यात् नीयमाना gives a direct reason why Sarvilaka expects अनुसम्या from Madanika. IV 8 2—माहसि-One who does a सह्य IV 8 12—दि नाम प्रियमिति—The word प्रिय used by Madanika arouses Sarvilaka's jealousy, and releases the pent up fury in his heart. Sarvilaka simply lets himself go opening a broadside on women in general, and reviling them in scathing terms without any reserve. (The poet takes this opportunity of also quoting other well known verses here this however should not make us draw any conclusion as to the poet's views about the status of women.)

(9) CONSTRUE मद्गतर्षुमुने कुत्र अपि प्रमृत (अह) त्वयेह रङ्गदृश्य हि अशयं कथेम म मन्वरेयसुत्र अ इ मन रम मि मां अपत्र च व्यपादगामि, अत्र च यागि । (वसन्तविराग)।

सद्वल (सद् इत शेषात्) पूर्वे पुरा यस्मिन्, त्वयि स्नेहन घट्ट इदं यत्, ममयेन विपत्तं गुणा यस्य Sarvilaka means to say—I took to thieving for your sake, disgracing my glorious family name, you also say you love me, but you are actually showing your love for another रत्नायि. It is true that I am head and shoulders in

love with you, but you can not fool me like that, I have preserved my self respect all the same, so beware of deceiving me

(0) CONSTRUCTE इह सर्वस्वस्वस्वत्वि कुम्भुमहादमा वेद्याविद्गभभिता अलं निष्कल्व यान्ति ।

सर्वाणि स्वानि एव पतानि त्रया ते, कुम्भुमा एव महादुमा, वेद्या एव विद्गा ते भ्रिता अलं completely वेद्या, men of high birth, their wealth are respectively compared to birds, big trees and fruits Just as birds devour all the fruits on the trees so courtesans completely rob men of their all in all being actuated only by a desire to secure wealth at all costs (महाविद्गोऽपि वेद्याभिर्निर्मन क्रियते, वि पुनर्मन्त्रिषो सुर्गेन इति भाव । उन्नतगया पुस्तान् पुस्तान्-एव रक्षयन्ताना नेरस्मिन् स्थिरमिति रूपेण व्यञ्जने । ध्रान्तान्याचारः )

(11) प्रणय एव इत्यन यस्य सुरतम एव जगता यस्य (पूर्वश्लोके वध्यादोष उक्त भवतु वैदिकपुराणोप इति विद्वेत् । श्रीनिवासभाष्ये ) IV 11 2—अस्याने because Vasantasena knew that Sarvilaka's suspicion was absolutely groundless

(12) भुवङ्गस्थाना परिमर्षणाने, a भुवङ्गस्थाना is extremely active, moving from one place to another in a very short time वन्या-कमनीया भवति इय नन्व्याते वा (the father is always full of anxiety as to her disposal in marriage) कमनयानीयत इव वा रमनेवास्त्यारान्तिरमण । ( निदन्त )

(13) Do not make love to a woman yourself, for, the more you love her, the more would she insult you, as long as she loves you sport with her, the moment she ceases to love you, throw her overboard

(14) सुमना—a flower or मालिनीसुमना Just as flowers in a cemetery though fragrant are shunned, so courtesans though beautiful should not be associated with (Here the उपमेय, वेद्या, is plural, and the उपमान सुमना is singular but as the meaning is sufficiently clear this need not be regarded as a fault) In the next verse त्रिव्य (plural) are compared to मसुदयोची (singular)

(15) मन्त्राभ्रगा लेगा, मुहूर्ते राम यस्या ना (there is a pun on the word राम which means 'red colour' with अत्रय्या and 'love' with त्रिय ) The evening cloud line loses its राम (redness) immediately the sun is gone down The अत्रय्याक is used for dyeing the hands and feet by woman इह अत्र यानि न IV 15 1—वरा, fickle, accord-

ing to some the expression means विद्युत् that is unsteady like lightning flashes.

(16) मद्यसेनम्-वीर्यच्युतिम्-

(17) As Srinivasacārya rightly remarks the moral in the verse is स्वभ्रमो दुरतिक्रमः It was not surprising at all that Madanika proved faithless, Sarvilaka was a fool to forget the fact that she was after all a courtesan who by nature was not expected to stick to one man. IV 17 1—अद्य न भवति that is I am going to kill you IV 17 3—अभवावनीयः It was inconceivable that she would fall in love with the lover of her mistress IV 17 7—तन् किम्—Sarvilaka impatiently interrupts Madanikā, because he could not understand how the fact that the ornaments belonged to Vasantasena could make Madanika's love for Carudatta an impossibility. IV 17 11—कथं—Only such things should be told in the ear as are already known to the audience, or as would be made known to them afterwards in the play itself in some other way. Here the audience already know everything about the ornaments.

(18) CONSTRUCT *प्रीप्सवन्तं याम् एव (शालां) छायायाम्* अहं समाश्रितः, एत एव शाला भ्रजानना मया पत्रे विद्यायिता ।

Sarvilaka says — My case is like that of a man, who tormented by heat, goes to a tree for enjoying the shade but thoughtlessly cuts down the leaves of the branch that were giving him that shade. I, tormented by love (corresponding to प्रीप्सु) wanted to approach Vasantasenā ( शाला ) for securing freedom from bondage for Madanika with a view to marry her ( छायायाम् ) but it is now impossible for me to approach her whose ornaments ( पत्र ) have been stolen by me

(19) Compare for the idea *स्वप्नमक्षिपेत्पुत्रममातुसीपुत्रं मन्थनं किमुत या प्रतिवोधवत्य ।* Sāh. Only a short while ago Sarvilaka was thundering against women but now he calls them *निर्मणो देव परिडिता* IV 19 4—यदि मां, राज्ञः कथम्—to lodge a complaint against, in a court of law. Sarvilaka thinks that if he were to approach Carudatta, there was the probability of his being arrested by Carudatta straightaway IV 19 5—न चन्द्रक्षन्तो भवति—The moon is never known to give out heat. He is always agreeable. Carudatta, so generous and so kind would never think of injuring

any one in any way. So Sarvilaka should dismiss the idea of being reported to the police from his mind. Cf for the idea [अथवा चन्द्रादस्त्वमिति किमत्राथयम् ।] Vikram I IV, 19 6—साधु—Vasantasena was naturally very much pleased to hear this impartial encomium about Carudatta.

(20) CONSTRUCT *अस्मिन् साहसं न मेतु विनाद मयं वा त्वत्स्य माते गुणान् विमये हि स्वयमिदं उदं कुञ्चितु मम लज्जा पुनरिति वा? नृपति इह माहाता शक्या नि जु पुनर?* (मालती)

*अस्मिन् साहसं*—going to Carudatta himself to return the ornaments (and thereby proclaiming the fact that he was a thief.) (श्रीनिवासाचार्य takes it to mean *स्वयमे* which goes against the words *नीतिविद्वन्नु* (IV 20 1) which show that Sarvilaka is referring to Madanika's suggestion.) Sarvilaka has not completely got over his feeling of jealousy for Carudatta. When Madanika bestows a high praise on Carudatta by saying *न चन्द्रादानो मवति*, Sarvilaka loses his temper again, and says—Why are you singing Carudatta's praises again? I do not want to be favoured by Carudatta or by any one else. And what have I done? I do not for a moment repent of my conduct or feel any shame about it. I do not care either, if Carudatta reports me to the police. What can the police do to me who have out-witted them time and again? Still as the plan suggested is against prudence, it would be better to find out another. IV 20 9—*त्वं* It must be freely admitted that Madanika suggests a very ingenious way out of the difficulty, where all the parties concerned do not stand to lose anything. Vasantasena gets back her ornaments, Carudatta has the deposit returned (without his knowledge, but that does not matter) and Sarvilaka's conscience would no longer bite him for, he has not taken anything for himself that did not belong to him. . . . very great danger, if . . . Who knows what further complications would be arising out of it? IV 20 15—*अनुपपन्नये* You have said like a *कल्त्री* not like an ordinary slave maid who would have in all probability advised her lover to abscond with the ornaments to a foreign land, promising to join him there later. *न हि चेन्मित्रस्वेहां बुद्धिगोहमभवतीति भावः ।* (श्रीनिवासाचार्य)

(21) CONSTRUCT *भवन्मि अन्तगच्छता मया सहजै बुद्धि-माता नः चन्द्राया निपाया मयाद्वयक दुःखम् ।*

नट चन्द्र अस्याम्—this corresponds to the state when one is at a loss to know what to do IV 21 2—the कामदेवगोह in the garden IV. 21 9—आम , there is no reason why Madanika should not have answered— The Brahmans told me so Per haps she was afraid that Vasantasena might ask the Brahmans about it and she would be found out As a matter of fact Vasantasena's question itself ( तस्यै सवन्धीति कथं जानासि ) is meaningless Vasantasena is simply enjoying herself at the confusion of Madanika in arranging the deception. यथादत्ताभय स आयाप्रय य आर्थाया स मनेस्यात्मीयत्वाद् कथं न जानामीति भावः ( ध्यानवासानार्थं ) IV 21 11—सदिर न, smiling at the thought that Madanika did not know that Vasantasena had known her secret IV 21 31—अयं विज्ञाताः इत्यन्वा—She knows that I want to marry Madanika This can not mean that Vasantasena knew that Sarvilaka was a thief, for Sarvilaka does not know that Vasantasena had overheard his talk with Madanika. सायु—Sarvilaka praises Carudatta, because he feels that Vasantasena offered him Madanika because he was चाहतमन्वधी ( But did Sarvilaka really believe in the words of Vasantasena ? )

(27) CONSTRUCTIVE पुद्गे सदा गुणेषु एव हि प्रयत्न करिष्य गुणयुक्तं वदति अपि अगुणे ईश्वरे समे न ।

In the second line, the poet ought to have said a गुणयुक्तं वदति better than an अगुणं वदति but in the passage may simply mean he may be even inferior

(3) CONSTRUCTIVE पुद्गेण गुणेषु यत्नं कर्तुं गुणानाम् अप्राप्यतमं न किंचिद्, अगुणेन गुणप्रकारं दास्यो अस्त्ययम् उत्तमाङ्गम् उद्धितम् ( उद्भवन्ना )

उद्भवे, the moon the lord of the stars ( उद्भवे पानीति ) also a 'boat' See notes on I 2, for the story of Siva placing the moon on his head to allay the heat due to his drinking the Hālāhala poison. To occupy the head of the great God himself requires extraordinary merit Both the stanzas 22 and 23 do not serve any useful purpose and seem to have been smuggled in by the poet who had them handy IV 23 1—प्रवहणम् अस्य अस्तीति a car driver IV 23 4—सुदृशं मां बुद्ध—the expression is used in the Dasakumarā also IV 23 6—परिवक्त्रस्यार्यया—this is a delightful natural touch. Really speaking it was Madanika who was abandoning Vasantasena, but Madanika, genuinely sorry to leave her, feels

as though she was being abandoned by her IV 23 9—वमद वदनीया for Madanika would now be the lawfully wedded wife of a Brahmana and hence would enjoy a higher and more honourable status than Vasantasena herself. It would be seen that Vasantasena gives freedom to Madanika without consulting her mother and without taking any ransom.

(24) CONSTRUE एष चन सुहृत् क्रियताम् शिरसा वयताम् यत्र ते दुलभ वयुशब्दावगुण्ठन प्राप्तम् ।

एष जन—वसन्तसेना सुहृत् क्रियताम् so that you must never forget her she has obliged you so much. शिरसा वयताम् Vasantasena should be shown as much respect as you would show to a deity वयुशब्दस्य अवगुण्ठनम्—A वयु (or a कुलादना) also was entitled to wear the veil she was an अग्रजानारी (as opposed to a courtesan who was a प्रजानारी). In Act X also (X 58 20) the stage-direction वसन्तसेना-मवगुण्ठय clearly shows that the अवगुण्ठय is not a metaphorical one. The supposition that the veil was introduced by the Mahomaders in India is quite incorrect. It had been in existence long ago IV 24 2—राज्य-राजं नियुज्य some officer entrusted with the defence of the country the Chief of the Police in the expression राज्यपाल राज्य means the king (भीमसेनाचार्य says राज्य राज्यपाले नागरिक this does not seem to be correct) IV 24 3—महादेशस्य (मिद आदेश prophecy यस्य a soothsayer) प्रयत्न परिद्वेन IV 24 6—कलत्र He means to say that being saddled with the responsibility of looking after a wife he would not be able to help Āryaka whole heartedly now

(25) विगण्यम्, one would have expected विगिष्टम् but the superlative is often used to indicate mere excess. It is extremely creditable to Sarvilaka that he decides to go to the help of Āryaka abandoning all idea of a happy home life for which he had risked so much. IV 25 3—एव त्विन्म् Madanika also appreciates the resolve of Sarvilaka to help Āryaka. She only wishes to be taken to his elders in his absence (she could not go back to Vasantasena as she was a free woman now she could not stay alone as she was a कुञ्चु so she wants to go to some गुहजन (father-in-law elders) who would take care of her) If we read एव नेम् the idea would be that Madanika disapproves of Sarvilaka's abandoning her without directing her where she should go. It does not mean that Madanika disapproves of

Sarvilaka's action. IV. 25 5—refers the singer merchant referred to in Act III. He is also referred to in Act IX. IV. 25 10—सार्धपुत्र—the son of the father in law (सार्ध); this is how the husband is referred to in drama. Madanika, though not actually married to Sarvilaka, considers herself to have acquired that status and refers to Saryaka accordingly.

(26) CONSTRUE गन्धसदय रात्र उदयनस्य (परिनोक्षणाय) इव (अर्ह) इहं परिनोक्षाय शतीन् विद्यान् सुसुजविभक्तवचमान् रामापुत्रकुपितान् नरन्दधत्वान् च उतेनयामि । ( वसन्ततिलका )

Sarvilaka, as the leader of the revolutionary party, refers to different classes of people who were likely to help him and in

who would naturally be prepared to fight against पाठक विद्वाः are willing to join any active party. स्वैरुचिक्रमेण स्वयं वर्गं (fame) ये तान् (these have no reason to be faithful to पाठक who had done nothing for them) रात्र भयनाने कुपितान्, there are always lots of servants who are smarting under grievances, real or imaginary, against properly constituted authority. King Udayana's exploits are described in detail in the Kathasaritsagara. All sorts of legends have grown round his name (Kalidasa in his Megha refers to him, प्राच्यावन्तीनुदयनकथाकोविदप्रामाद्वान्, and प्रद्योतस्य प्रियकुहितरं वसन्तजोडनं जन्ते वैम ताल्दुमवन्नमभूदत्र तस्यैव रात्र । अत्रोद्भ्रान्तं विल नलगिरिं स्तम्भ-मुत्पाद्य दर्पादित्वागन्तुं रमयति जना यत्र बन्धूनाभिः ॥) Udayana (king of the Vatsas) was captured by a ruse by Pradyota (or, Candamahāsena) and practically imprisoned, though he was employed to teach वीणावादन to Princess Vāsavadattā. Udayana fell in love with Vāsavadattā (this was exactly what Pradyota wanted to happen) and with the assistance of his minister Yaugandharayana (who with his friends had come to Pradyota's capital, wearing various disguises) succeeded in going back to his kingdom with Vāsavadattā.

(27) CONSTRUE अथायुधि आहितलराद्धे रिपुभिः अकारणे दहीतं राहुकुलं स्थितं दाराङ्गविम्बम् इव प्रियसहस्रम् सहस्रम् अमिष्य सोचयामि । (सुप्रतिप्रका.)

आहिता आनने रात्रा ये (that is to whom Saryaka had given no cause to be afraid, who were afraid of their own accord) अकारणे—because some सिद्ध makes a prophecy that Saryaka would



be the king, that was no good reason to imprison Āryaka unless of course, he was found actually plotting against the king. Surely, Āryaka could not be held responsible for the prophecy. (On the other hand it was certainly the duty of Palaka to secure Āryaka, as a measure of precaution) Āryaka corresponds to the moon, and Palaka to Rahu. It is hinted that just as the moon does become free after a time, Āryaka would be soon liberated. Like Rahu also, Palaka would be losing his head. (When अमृत after being churned out of the ocean was being served to the gods, the demons Rahu and Ketu came there and wanted quietly to share in the drink. The Sun and the Moon betrayed them and Viṣṇu cut down their heads. As an act of revenge for this betrayal, Rahu and Ketu swallow the Moon and the Sun respectively at the time of the eclipse (Owing to the little amṛta tasted by them, Rahu and Ketu could not be completely killed by Viṣṇu) IV 27 5—रमणीयता—, because auspicious things seem to be happening one after another—(1) Madanika's union with her lover, (2) and now presumably an invitation to her from Carudatta to go to his house वसुल—s'anza 28 describes these वसुल in detail. Vasantasena wants Vidusaka to be brought to her with due respect (for, was he not a messenger from her lover?) IV 27 9—ह्रीं ह्रीं भो this shows हर्ष or विन्मय (a peculiarity with Naitreya) IV.27 11—तपधरण गच्छामि—तपधरणस्य श्रेयै विनिर्दिष्टेन पुण्य originally belonged to Kubera, but Ravana grown powerful owing to the boon received by him from Brahmadeva pleased with his penance (घातार तस्मा प्रीत ययाचे स द्वि राक्षस । देवात्सर्गादकव्यस्र मर्ते वास्वापराद्भुक्त ॥ Raghv X) forcibly took possession of it. Vidusaka says he is more fortunate than Ravana. Ravana had to perform a very arduous penance before he was able to travel in the luxurious Puṣpaka but he without any trouble at all was privileged to pass through the mansion of Vasantasena (which far surpasses in splendour the Puṣpaka) and that too in the company of gay men and women (while Ravana had either no escort or had one furnished by ugly Rakṣasas) Some read नगरनारीचनेन meaning देशाजनेन but as वसुल was accompanying विदुषक, नरनारीचनेन is preferable अपरे ॥ नरयुक्ता नारी नरनारी साहायिका यस्य । पुण्यक्रमपि सा नरनारी संनारुपा उद्धृतीया सस्येदशम् । सन्द-  
 उद्धने साम्यमित्याहुः । (श्रानिशासाचार्य) IV 27 25-32—All the expressions in the genitive singular go with वपन्तसेनाभवन्द्वास्व सल्लिनेन आदी

सिन्हास्य पश्चात् मानिस्य च कृत हरितम् उपलम्ब्य यस्य तस्य विविधै सुगन्धिभि  
 कुम्भानाम उपहारे चित्र यथा तथा लिखित भूमिभाग यस्य various flowers had  
 been arranged on the ground displaying different ornamental  
 figures or shapes गगनतस्थ्य अवलोकन यत् कौतूहल तन दृग्म् उनामत शाय यस्य  
 this shows how high the gate was दोषायमनेन अवलम्बितेन एरावणस्य  
 ( एरावण or एरावत is the name of Indra's elephant इरावण—इरया उदरन  
 वगात् इरा सुरा वनमुदर यस्मिन्—भव ) हस्तस्य ( rank ) अनायितेन ( अत्र प्राप्त )  
 मातामामगुणेन ( दामगुण—a garland ) अलङ्कृतस्य The big garland of  
 white Mallika flowers hanging down and swinging to and fro  
 looked as if it was the white trunk of the एरावण of Indra moved  
 majestically by him in the sky समुच्चयेन दन्तिदन्त ( ivory ) तोरण  
 महारत्नानाम उपरागण उपशोभिना ( if the rendering is महारत्न the  
 meaning is कुसुम्भ dye ) पवनस्य बलन यत् आन्दोलन तन आललन् चदल च  
 अग्रहस्त ( अग्रधासा हस्तश्च or हस्तस्य अग्रम् ) यस्य तेन सीमाभ्यमुखरा पताका तासां  
 निवन्त The banners fluttering in the wind are described as  
 consciously greeting Vidusaka as one would greet a guest by  
 beckoning him to come on with the अग्रहस्त ( of [ नन्वत प्रमदवन  
 पवनचालताभि यत् शङ्खलीभिस्त्वरथनीव भवन्तम् ] Vikram III [ एव वातरितापवाद्दु  
 लामिस्त्वरयताव मा इमरुत्भ्रम् । ] Sak ) तारणस्य धरणार्थं स्तम्भौ तथा वेदिनायां  
 विनिसौ च समुत्तन्ते हारतौ ( green ) चूतपत्रै ललामौ ( charming ) स्फाटक  
 मङ्गलरत्ना ताभ्याम् अभिगमौ उभययोर्गो यस्य—It is regarded as  
 auspicious to place jars full of water covered up with green  
 mango-leaves at the entrance महासुरस्य ( this is दिग्विजयस्य accord  
 ing to the commentators ) वरस्यलवत् दुर्भेद्यं वज्र ( diamonds ) निरन्तरं  
 ( without any अन्तर or room closely ) यथा तथा प्रतिपद्य कनकम्पात्र यत्  
 हस्य दुर्गत जन तस्य मनाशानाम आयासस्य IV 27 32—सच्यन्व—one who  
 stands in the middle ( of two parties ) and different not interest d  
 IV 27 40—14—गागाहरमृणाते ( these are all white ) सञ्छाया ( ममाना  
 ष्टया lustre एरावत ) Some read स्वच्छाया ( of white lustre ) विनि  
 हिताभि चैगुमाशभि ( रागोद्य गुलाल in Marathi ) पाण्डुरा शिवरै  
 र्णे प्रातस्य कायनसापाने शोभिना अवलम्बितानि मुक्तादामानि ( pearl garlands )  
 यपु ते स्फटिकनायनानि एव मुखचन्द्रा ते the rows of mansions are  
 identified with ladies and the crystal windows with their faces  
 शोभन्त्य—तमना शोभन्त्या ज्ञय मस्फटिकेभ्य उच्यते विषया यावत् विप्रत्र दिभि धारिय  
 उच्यते ॥ A शौवारथ ( द्वारे नियुक्त तत्र नियुक्त इति उक् ( इक ) is one appointed  
 to guard the door He had a very easy time of it because there  
 were so many servants in the house A धारिय also is not  
 required to be very active ( easily getting good Dakṣiṇā ) The  
 क्लृप्तान् mixed with curds looked waste like a chunam lump,

and so the crows were misled. Everything was so white all round. IV 27 54 58—*स्यतेषु उनीते यवसे कुम्भे* (busk) कवलैश्च सुपुत्रा, सौरभ—*a buffalo सीर आस्त अस्य or सीरस्य मूर्त्त्य इम इव पुत्रवहनत्वात्* मस्य इव—wrestling bouts have always been an attraction for Indians शास्त्रानुग—*a monkey गावाचारो मृगः* Bana in his Kadambari speaks of the monkeys being housed in the stables of horses (अथमदुरा परिश्रयते कथिभिराकुलाहनेन *where Bhanucandra-remarks, अथानां हृष्टिदायवाधनाथेनश्रगात्या कपय स्वाप्य इति रात्रमावार ।* According to some, the कपिनदम् refers the pain due to burns etc of horses शालिहोत्र (the reputed founder of veterinary science) says—*मदुरान्ते तथा कपौ रक्तवक्रा मगरुपि । सर्वेपुत्रवनायाय वापिना च विवृदये ॥* IV 27 67-69—This contains a description of the Drawing Room or Retiring Hall पुस्तकम् presumably works like the कामशास्त्र of कारत्यायन स्वाधीन—*सार्धं मणिमयं च अथान्या स्वाधीनं पादसान्मण्डलधारणयोपशान्ति भाव । स्वाधीनमहृदिमिति प्राचीनवक्त्र—धीनवासाचाय Or स्वाधीन simply means peculiar specially made for the particular पानकराठ' शिविधानि वणिकानि विलिप्ता चित्रकला अग्रहस्तेषु यदा तथाभूता* IV 27 80-83—This contains a description of the Music-hall क्षीणपुण्या इव तारका—the stars (meteors) that appear to fall down from the sky are popularly supposed to be the souls of good persons gone to heaven returning to the earth after their merit is exhausted (Of क्षाणाभूते सुचरितफले स्वगिण गा गनानाम् Meghā, क्षीणे पुण्ये मर्त्यलोके विगन्ति । Gita) इत्येया प्रणयदुषिना कानिना इव सार्यते—played upon by the nails (with वाणा) crossed touched (with कानिना) अववापिना (hung upside down or simply अवलाम्बना) गर्भये (घात in Marathi) नाकावापाने तलिनस्य हि पानायस्य विगत गीमा भवतीति ववायवच्छन्दमुग्धानि पात्राणि अथोमुखं स्मर्यते ।—*श्रितिकस्ताचार्ये* IV 27 93 100—This contains a description of the kitchen. रूपिदारक—*रूपम् = butcher*) रूपं मृग अस्य अस्तीति तस्य दारक (boy) or रूपी मृगश्च तस्य दारक (killer) अपीदाना, कथित—rich seasoned. Note that the Brāhmana Vidusaka has apparently no objection to eat (may be only vegetarian food) at the house of a courtzan. स्वमायते—*स्वर्ग इव जावगते वधुला—वधुर्लुप्तानि पृच्छन्ति नवनेत्र मपायन्तीति वधला इतिपति ।* (अथिवासाचार्य)

(28) गुणवत्वाच्या—*who have no virtues to be talked about* The reading *रूपवत्वाच्या* would mean *who have no care about the three ऋषेः (द्व ऋषय and त्रिन्)* It seems rather strange that the वधुत्वा should be so very frank about their descent qualities etc. But orphans and outcasts as they were they apparently lost all sense of decency being brought up in undesirable surroundings.

IV. 28 15-23—This contains a description of the gems and ornaments etc. in the 'जामदारखाना' IV 28 20—सालीभाद सलज्जजम्—सालीभाद is also explained as क्षाम्यते सलज्जं वस्तुतस्तु सा हि तीम्रत्वेन शन्यवद्वेषकरत्वात् मृगमदत्वेनाव्यक्त्वात् त्रिगुणत्वात् शन्यात्तमिति व्यपदिश्यते । (श्रीनिवासाचार्य). IV 28 23—आसवस्वै आपीना मदिरायै तै, the men who had given up their all in all for the sake of the courtesan, were shamelessly continuing to humour them, although discarded by them and were drowning their grief in cups of wine It appears to us that the passage here is somewhat corrupt, for ये मुक्तास्ते, the reading should have been या मुष्ठा मदिरा ताम्, so that the meaning would be—the men were drinking the wine left over after the courtesans had drunk it. This is a very common idea in Sanskrit literature IV 28 30—दाधमज्जेन पूरितम् उदर यस्य स, to be taken with both ब्राह्मण and गुरु सूक्त—vedic hymns (with ब्राह्मण) and शोभनवचन (with शुक) IV 28 42—अनेकेषां क्लृप्ता रसानाम् आस्वादेन प्रवृष्ट कष्ट यस्या सा, कुम्भदासी—कुम्भ is देश्यापति, so the expression means 'a maid serving a देश्यापति', a procuress कुम्भदासी जलकुम्भवद्वा चेटीव कुम्भदास्यपि हि बह्वन्धमविनोदाय हेतुकारादेक करोति । (श्रीनिवासाचार्य) IV. 28 45—पिण्डीकृता सिधुनानि—the राजहंस were very white and so resembled the white rays of the moon Beautiful women are described by Sanskrit poets as कल्हकगालिनीः IV 28 47—प्रमाण—व्यापन कीर्तिप्रतिष्ठापनमिति यावत्—श्रीनिवासाचार्य IV 29 2—स्थितपञ्चरण, for it undoubtedly required great merit to have the privilege of having Vasantasenā as one's sister

(29) Viduśka modifies his opinion expressed in स्थितपञ्चरणं कृत्वा etc Howsoever wealthy Vasantasena's brother may be, his fate can hardly be regarded as enviable, for he was born in a degraded family, just as a Campaka tree though producing very fragrant flowers, is not patronised by people, if it grows in a cemetery मा तावत् etc is printed as a prose passage in certain editions मा तावत् at any rate need not form part of the verse proper (so also अनभिगमनीयो लोकस्य seems to be a later addition) IV 29 6—पुष्पप्रावारकेण (a mantle having figures of flowers embroidered over it) प्राकृता उरालङ्घने निक्षिप्तान्यां तैलेन चिकणाभ्याम् IV 29 11—कपर्दक निर्मिता—कपर्दक is कवडी (cowrie, a most insignificant coin), so कपर्दकजातिनी means 'a contemptible female goblin' The reading कर्दकजातिनी (कर्दकजातिनी) is thus explained by श्रीनिवासाचार्य, अपवित्राश्रादीं ब्राह्मण कर्दके पाकृते व्यपदिश्यते तस्मिन्नां दाकिनी पिशाची कर्दकजातिनी तस्या, यतस्तस्यापवित्राश्रादीनि जठरवृद्धिर्भवतीति तत्सदृशत्व भाषणाकारत्वाद्दाकिन्या

इयुक्तम् ।—तद्विस्तारं Vidusaka means to say that the उदरविस्तार was larger in area than the द्वारविस्तार so she could not have gone into the hall after the door was constructed and put into position मन्त्रेण (as the name implies) has often a very big image and if it is of the स्वयम्भू type a temple with a small door is constructed later wherever the image is found (Readers of *Vicar of Wakefield* would be reminded of a somewhat similar state of things regarding the portrait of the Vicar and his family) Vidusaka here and in verse 30 also) is certainly overstepping the bounds of decency in describing Vasantasena's mother in this vulgar manner IV 29 17—भयव-वातुर्थिक Vidusaka means to say that though he is aware of the fact that a वातुर्थिक (चतुर्थे अहनि प्राण) fever is very difficult to cure he would gladly suffer from it if one of its effects was to grow as fat and stout as Vasantasena's mother It appears that Vasantasena's mother (like most rich people) was suffering from an imaginary disease which is wrongly called वातुर्थिक by the Celt (for a quartan fever does not make the patient grow fat) in Act IX we find that the lady walks right up to the court hall apparently in a normal condition

(30) If Vasantasena's mother with her शतपीनपट्ट were to die her body would provide food for more than a thousand jackals (a coarse type of cheap humour)! सुधु सुरा and आसब are different varieties of wine—गोधरिजुसै पञ्चरसैरामो भवेत् । सुरा (शास्त्रिपत्रिपिपात्रिह्न मय) is of three kinds गौ-पैत्रि च माधो च विद्या प्राक्वा सुरा Vidusaka slyly suggests that Vasantasena's mother owes her present state to drinking too much of wine IV 30 5—किं, Vidusaka asks this question because he thinks that the affluence and prosperity seen by him at Vasantasena's house could be attributed only to maritime trade carried on with foreign countries (for commerce alone can make a man so rich) IV 30 12—प्रेमानमैल Vidusaka says there was no need of asking the question he had asked before (IV 30 5) for the reply was self-evident Vasantasena did carry on maritime commerce but in a different way त्रिविष्टम्—नृणां विष्टम् (विन्दि अस्मिन् सुहृदिनि) the third लोक स्वर्गलोक (भू भुव and स्व) Now the स्वर्गलोक is a vast region so Vidusaka says that Vasantasena's mansion contains all the wonderful things in heaven brought together in one place (एकस्थम्) Mr Kale takes त्रिविष्टम् to mean the three worlds "

and remarks that the meaning 'the celestial abode of the gods' goes against एरस्यमिव Mr Kale is obviously wrong in his view; we have shown above how एरस्यमिव is to be explained and again the proper meaning of त्रिविष्टप is स्वर्गलोक ( Cf त्रिविष्टपस्येव पतिं जयन्त ) IV 30 14—कुयद्रावनपरिच्छेद—, कुवर is the treasurer of the gods and presumably has a magnificent palace ( Cf a similar description of उच्चयिनी by Kālidāsa in Megha, स्वल्पीभूते सुचरितपले स्वर्गिणा गा गतानां शैवे पुत्र्यैर्लामिव दिवः कान्तिमत्स्रण्डमेकम् । ) Cf the description of Madana-māla = man's ion in the Kathāsarayugāgāra ( 38 20-27 )

कृताहानमिव याऽप्रकारमिपरारच्छित्तं । ध्वजाऽनेर्मुमरे द्वेदिसाभिज्ञपत्वे ॥

प्रधाने पूर्वदिग्गारे विविशायुधनाम्निनाम् । गुम् सहस्रविसत्या पदानां दिवानिशम् ॥

अन्याम् शिषु तिम्यु द्वामि द्वारि मदोद्धते । दशभिर्दशभिः शर्महैरभिराभनम् ॥

भावदित प्रतीहोस्त्वाम्भूत प्रविष्ट्य च । काव्यविनानकवराश्वदेणिशोभितम् ॥

कचिदावदमानद्वयसपत्न्यवगम् । कचिदायुधसदभगम्भीगारारपुम्भितम् ॥

कचिदरत्नप्रभाभास्वद्वृत्तोपहा उवलम् । काव्यत्ववसघानमततीवदमण्डलम् ॥

कचिदुच्च पदद्वन्द्विन्दकोलाहलाकुलम् । कचिन्निवदममोतमृदङ्गध्वनिनिदितम् ॥

सप्तदश्याविभक्त तप्त पश्यन्तपरिच्छेदः । प्रापन्मदनमालाया वासप्रासादमुत्तमम् ॥

IV 31 1-5—शुक्रादिना—अमात्यगणिरागेहोपवने (अमर), अष्टरीनय कुसुमानो प्रस्तारा येषां ते निम्नर ( निर्गतम् नन्तर यत्र or ययौ ) यथा तथा पादफला तलेषु निर्मिता, नन्दनवन is the garden of Indra

(31) The red Asoka with the red flowers is compared to a brave warrior wounded in battle, and bleeding profusely पना साहितपद्मस्य चर्चिसा यस्य स IV 31 9—अवनमय—for, Viduśaka was looking up to the beauty of the Asoka tree IV 31 12—ससृजतमाश्रिय, Vasantasenā speaks Sanskrit to show her वैदग्ध्य

(32) Carudatta is identified with a tree and his friends with birds. The suggestion is that Carudatta's friends are more likely to abandon him when he is only स्वर्गुणे फलदा and not rich materially, just as birds would not resort to a tree that bears no fruits IV 32 2—सुखूपलान्धम्, for, Vasantasenā had rightly described the nature of good people like Carudatta and his so-called friends IV 32 6-7— विज्ञापयति विज्ञानापयति—Cf विद्वर—

[ वासुकी ते अशपयनि । ] शङ्कचूड—( गिरस्यपलि वद्धा ) विज्ञानापयति स्वामी । Nāgananda. IV 32 10—म च सभितो, Viduśaka adds this in order to settle any further enquiry into the matter (for, Vasantasenā could have certainly asked why Carudatta had not recovered the ornaments themselves from the Sakhika by paying the necessary price for them, but with the Sakhika gone

away on the king's errand, it was impossible to say when he could be returning and it was not right to wait indefinitely for him. The other reading राजाप्यगरी seems to be better, for it would mean that the Sabbika had practically absconded, hence Vasantasena would have to be satisfied with some substitute for the ornaments; it might conceivably take a very long time before the Sabbika was found. IV. 32. 13—दित्य वर्षसे... Gamblers are always known to be admirers of courtesans; hence Carudatta's becoming a चतुर showed that he would soon learn to be a good lover. IV. 32. 15—चैरेण ... Vasantasenā was naturally greatly impressed with the sterling honesty and extraordinary self-respect in spite of adverse circumstances, displayed by Carudatta in the matter. She is now more than ever deeply in love with him. IV. 32. 23—विद्वस्य सखीमुखं पश्यन्ती—Vasantasenā was amused at the too evident desire of the Vidūsaka that she should not accept the Ratnavallī, as contrasted with Carudatta's desire that she should take it. IV. 32. 27—हीनकुसुमा .J, a mango-tree bereft of blossoms could not possibly let fall drops of honey; but the impossible has taken place in the case of Carudatta, who though poor, could in times of need produce the costly Ratnavallī. IV. 32. 28—तं चतुरम्—Vasantasenā is rightly enamoured of the epithet चतुर as applied to Carudatta; for it brought home to her his great nobility of character. IV. 32. 31—निमन्दत ... Vidūsaka does not know where the fleeing of Carudatta by Vasantasenā was going to end. IV. 32. 37—दुर्दिनम्—it a bad day, a cloudy or stormy day, hence a cloud.

(33) Vasantasenā has now made up her mind to offer herself to Carudatta at all costs

## ACT V

[ Vasantasena as an Abhisarika goes to meet Carudatta at his house, in thunder lightning and in rain. The description of the Durdina containing some very poetic ideas, but mostly conventional and tedious. Carudatta is equally inflamed with passion and the consummation of their love takes place ].

(1) **CONSTRUCT** उत्कलपे एहसिखण्डिनि आलेकितम्, यियासुभि उन्ननस्के हसै अयाहृतम्, आकालिकं दुर्दिने सगदे अन्तरीक्षम् उन्मथितस्य हृदयं च सम दगादि । ( वसन्ततिलका )

This verse refers to the different conventional ideas about the presence of clouds in the sky. The peacocks dance with joy at the advent of clouds and greet them with their *kekas* ( मेघधान्यु-वृत्ते मवति च निखिनाम् । ) The swans on the other hand become ready to move off, because it is the rainy season when they go back to their home—the Manasa lake ( the swans are supposed to come down to the plains from the Manasa lake when the Himalaya is all capped with snow, cf .. तच्छुवा ते धवणमुभय शनित मानसोन्हा ।

भा कैलासाद्विसकिमल्यच्छेदपाथेयवन्त सपस्यन्ते नभसि भवतो रात्रहृदा सहाया ॥  
Megha, on which Mallinatha comments, कालान्तरे मानसस्य हिमदुष्टत्वा-  
दिमस्य च हसानां रोगहेतुत्वादन्यत्र गता हसा पुनर्वर्षासु मानसमेव गच्छन्तीनि प्रमिद्धि । )  
A cloudy day again is an excitant of passion. Cf मयालोके भवति सुखिनोऽप्यन्यथावति चेत् कण्ठान्नेप्रगथिनि जने हि पुनर्दूरसस्ये ॥ Megha, नववारि-  
धरोदयाद्दहोभि भवितन्य च निरातस्तरम्यै । *Vikram IV*

(2) **CONSTRUCT** जलाद्रमहिषाद्भङ्गनोल विद्युत्प्रभाश्चिन्तयन्तेतरीय सहन-  
शलाकशृङ्गीतराद् मेघ अपरं केशव इव खम् आश्रमितु प्रवृत्त आभाति । ( वसन्ततिलका )

जलेन अर्द्ध महिषोदर भङ्गं च तद्वत् नीलं, विद्युत्प्रभया शचित पीतपट एव उत्तराय यन् ( with केशव ), सहता शलाका ( शलाका used as a masculine word ) एव शृङ्गीत गद्ग येन ( with मेघ ), सहता शलाका इव ( with केशव ) The water cloud dark like the bee and महिषोदर corresponds to Vishnu who is also dark-coloured, the lightning flash to the yellow garment ( पीतान्बर ) usually worn by Vishnu and the white cranes ( who are glad to see the clouds, cf यर्भाधानक्षगरारेचयात्रननावडमाला सविध्यन्ते नयनसुभय खे



भवन्त वरुणा ॥ Megha ) to the white पावन्य conch . If the correspondence is further extended to 'traversing the sky' also, then केशव would mean 'the Dwarf incarnation of VISHNU ( वामनावतार )' when VISHNU by his three steps traversed the earth, the heavens and the Patala . But is VISHNU as the dwarf had no पीताम्बर or इन्द्र the cloud is spoken of as an अपर केशव ( the figure of speech being उपमा )

(3) This contains the same idea as in the last verse, though धानिवाताचार्य tries to show that there is no पुनरुक्तता, अत्र बलात्ता सति वशावर्षेणाकृतितोऽपि अन्तरसाधयम्, विद्युद्गुणशब्देन समप्र पीताम्बरसाधर्म्यम्, इयमत्वेन पद्मवर्णानन्ददातव चेति विशेषावधारणादुक्तीऽप्यर्थो भद्रघनरेणोच्यमानो न पौनरुक्त्यायेत्यवसेयम्.—नेत्रवहय गात्रवत् इयाम कुटिला च बलात्तावली नया रचित इन्द्र येन ( with मेघ, बलात्तावली इव with चक्रर ), विद्युद्गुण एव ( with मघ, इव with चक्रधर ) कौशल्य इत्य चक्रधर—One who wields the सुदर्शन चक्र, an epithet of VISHNU . The expression केशव can hardly be properly construed with चक्रधर, it may be explained as नेत्रवहासो ( केशव meaning having luxuriant hair ) गात्रे इयाम्ब.

(4) CONSTRUE निषिक्तान्तद्वयनिराला जलदोद्गोभ्य जवेन पतिता विद्युप्रदीपभिख्या क्षणनटट्टा एता धारा अम्बरपटम्य छिन्ना दशा इव पतन्ति । ( वमन्तिलला )

निषिक्तस्य रजतवहस्य सद्यः the showers of water appearing white like molten silver are compared to the white cut off fringes of the piece of cloth in the form of the sky !

(5) CONSTRUE समन्तो बह्वारभियुगे इव प्रताने हर्म इव व्याविष्टे मीनचक्रमरु इव प्रोष्पिष्टी हर्म इव ते ते आह्वानावन्ती अनुगतौ गमन्त्युनतौ वायुना विचरिते मथे गमनं परेच्छयम् इव इह भानि । ( शार्दूलविष्टीडितम् )

The clouds in the sky appeared to be possessed of various shapes and sizes some appeared like the Cakravāka birds or flying swans others resembled fishes and alligators ; some looked like big mansions and so on . The sky owing to these clouds appeared like a picture portraying different figures ( पद्मार्ण छेदोऽस्मिन्तीने पत्रच्छय पद्माराणा लोहदार्ण दिग्गल्लाना बहुवि तास्यरत्नेन निपाद्यमान चित्रं पत्रच्छयमिन्नुच्यते । धानिवाताचार्य ) मानवर्णे ( चक्र meaning सद्यः ) मरु इव चक्रक—This bird is very often referred to in Sanskrit literature . The Cakravāka male is separated from the female at night time, and they always move in pairs during the day . The Cakravāka pair is a standard of comparison for a loving husband and wife.

The last verse spoke of very heavy showers of rain; the present verse describes the various shapes of the clouds, which is possible only when the rain is about to fall or falling in small showers now and then. This verse therefore should have preceded the last verse. (It would be seen however that the poet wants here to describe all things connected with rain irrespective of relevancy or propriety).

(6) CONSTRUCT. संग्रति एतत् तत्र मेघान्धरारं नम घृतराष्ट्रवन्नरसदृशम्, अतिदर्पितश्ल शिखी च दुर्योधन वा (इव) दृष्ट गर्जति, अक्षयुतजित. युधिष्ठिरः इव शोकिल धावानं गत, पाण्डवा इव हृसा. वनात् अज्ञातचर्या गता । (शाश्वलविक्रीडितम्)

The sky, the pea-cock, the cockle and the swans are compared respectively to Dhṛtarāṣṭra's face, Duryodhana, Yudhishthira and the Pāṇdavas (the point of comparison in the last two cases being simply the use of some expressions which can be construed with both the उपमान and the उपमेय, of course in different senses!). मेघे अन्धरार. यस्मिन्, the sky is darkened owing to the absence of the sun and the moon; as घृतराष्ट्र was blind, his face also may be said to be darkened. If we read घृतराष्ट्रक, then the sky would be compared to the kingdom of घृतराष्ट्र, and the point of comparison would be what is referred to in the remaining part of the verse (some take घृतराष्ट्रक to mean कौरवसैन्य which on account of its vast size may be said to create अन्धरार) अतिदर्पित श्ले (strength, with शिखी, and सैन्यम्, with दुर्योधन) यस्य स, Duryodhana was in high spirits, because he was sure of securing victory, with his big army. वा means इव here अक्षयुते जित, Yudhishthira who had lost at gambling was required to go into exile for twelve years according to the terms of the agreement. धावानं 'acc sing of अध्वन् journey) गत—went on his travels. With शोकिल (this bird begins to sing sweetly in spring and hates the rainy season) धावानं (न ध्वानम् noise, producing notes, अध्वान्य्) गत means 'stopped warbling' अज्ञातचर्याम्—अज्ञातचर्याम्, the Pāṇdavas had to reside incognito for one year after their stay in the forest for twelve years was over (वनात्—वनवासान्) With हृसा, वनात् (वन means 'water,' on account of water) अज्ञातचर्याम् (to stay in unknown regions, the Mānasa lake), यत्र means 'the swans have left the plains, owing to the rains having set in, and have gone back to regions unknown, like the Mānasa lake.' V. 6. 12—श्लोक, because Vasantasenā even though rich, simply grabbed the

रत्नावली अदमिपता because she did not so much as formally ask Vidusaka if he would drink at least water at her place. Vidusaka is thus all wroth at the reception meted out to him V 6 16—The popular calumny about goldsmiths merchants etc seems to be of a very old standing (of course this kind of generalisation must not be taken literally or seriously) अकल्हो ग्राममयागम—the squabbles in the Municipalities etc are too well-known V 6 23—तत् किं ब्रवीषि this query is due to the fact that Carudatta and Vidusaka have each a different idea as to what विनष्टत्व of the गर्ग्य means To Carudatta, विनष्टत्व means Vasantasena's refusal to take the Ratnavali, while in the opinion of Vidusaka विनष्टत्व would occur if Vasantasena took the Ratnavali

(7) This verse has occurred before in the third Act (29) V 7 7—मखीनदत्त this refers to विहस्य सग्रीमुख पश्यन्ता (in IV 32 23) V 7 8—ब्राह्मणा भूता—A Brahmana normally would not bow down to others hence the words of a Brahmana who does that, must be greatly respected V 7 10—लेटुग an expressive simile गणिसा हन्ती the meaning is that all these are very dangerous bringing ruin in their wake Note that the भिषु is included in the list It is well known how these भिषु (Rasputins) and religious heads impose upon people and fleece them in every way वायस्य—court-scribes known in literature as very clever and unscrupulous (cf the well known verse कायस्थेनादरस्थेन सातुनाम न भा तम् । दयाहेतुन चैवान दत्ताभावो हि कारणम् ॥ also सर्वोपगारबन्धुण लववीत्कारवाण । कायस्था क्षमा करिष्यन्ति सुपिरा सूपसा इव ॥ The calumnies about the Citpāvas, Nagara Brahmins Kulkarnis the Jews the Marwaris etc are on the same line) इदानीं सत्स्वदारिणी गणसा हन्ती च प्रभूत्वययोष्य । कायस्थश्च गणयया वासति भिषुश्च निगतिमुपाददात् सर्वप्रगतप्रत्यर्था चास्तु ग्राम्यविषयेषु प्रवर्तयन् पुरुषमनसादयति । रासभस्तु गत सस्यादिकु म नयनविषयापचयहेतुगत आव । (धानितामात्राय) V 7 12—भवम्भयेव , Carudatta means to say that it is hardly necessary to remind him of the evils arising from गणसाप्रसव that contingency would scarcely arise in his case No गणिसा was likely to favour a pauper like him

(8) CONSTRUE तुरग त्वरित प्रयातु वेग करोति, चरण तु प्राणव्याघाट तथा न वहन्ति । पुण्यस्य चरा भ्रमावा सुवद यन्ति खिन्ना त्त इदम् एत पुन-विगान्ति । ( वसन्तानलका )

तथा as much as it would like to go प्राणस्य (s' strength) व्यायात्.  
Of for the idea, कृपयन्ते विरियन्ते दरिद्राण मनोरथा ।

(9) Carudatta corrects himself, realising that it was unfair to assert that Vasantasena was धनहार्या She was गुणहार्या, unlike other courtesans and so there was just the remote possibility of his being favoured by her श्रीनिवासाचार्य is not right in remarking न गुणहार्य इत्यादि स्वस्य दुर्लभत्वानुभवाव्ययनम् । अतश्च स्वगतमुक्तम् V. 9 7—दामो दान , for love does not take into account the difficulties in the way or pauses to inquire whether its fulfilment is in the realm of possibility or not Cf भगवन्सकृन्त्योने प्रतिबन्धकस्वपि विषयेष्वभिनिवेद्य तथा प्रहृष्टो यथा जनोऽयं कालान्तरात्ततो न भवति । Malavika

(10) पृष्ठवर्ते निम्ना the Ceta apparently was going in a crouching manner and had his head protected by a piece of cloth, hence his back was getting particularly wet. प्रहस्य—Ceta laughs at the remembrance of his own skill (?) in singing

(11) The Ceta also is interested in music and playing upon the lute ( A particular characteristic of the Mrcchakatika is that most of its characters, high and low are happy-go-lucky people out for enjoyment, and refusing to get depressed ) He is also well qualified to take the place of Sakara,—यदभानुभवात्तान इतोपन, दुम्बह and नारद are experts in कौञ्जवादन and नो गान समच्छिद्र and समतन्त्री can hardly be regarded as significant expressions. V 11 12—एषोऽपि च—The Ceta recognises Vidusaka to be the same who had gone to Vasantasena's house some time before. V 11 15—प्राकारेण वेष्टितम्—When the कपिय tree cannot be approached owing to the प्राकार, children resort to throwing stones at it, to get the कपिय ( कड in Marathi ) fruit. V 11 21—यज्ञोपवीत आकृष्य, this shows that Vidusaka does not wear a shirt or some covering for the chest ( ऐदमवात्स्यास्यतीति मन्वेति याव । श्रीनिवासाचार्य ) निष्ठु Carudatta, being love sick himself, does not want the पारवत couple to be disturbed V 11 36—उदरदु , an aged beggar having got nothing to eat for days together could not be shouting out, but would be able only to heave out words insudibly V 11 39—The Ceta is equally clever in retorting Vidusaka had called him a कुरुरदु, he now retaliates by calling Vidusaka a काफ ( because Vidusaka was saying का का, which resembles the crowing noise made by a crow ) इन्द्रदेवानुक्तं, a crow would get a lot of good oblations to eat at the time of the festival in honor of Indra ( इन्द्रदे ) for

securing ample rain. A flag in honour of Indra is raised and worshipped on this occasion. Commenting on the expression पुरुतुष्वन in Ragh. IV 3 the commentator Narāyaṇa says पुरुतुष्वना नाम रात्रिर्वर्षायां पूजनीय इन्द्रस्यैव वैश्वदेव्योऽपि ध्वजः । अत्र वराहमिहिर—उपरिवरस्यामरणा वसादेदौ चेदियस्य वैश्वदेव्यम् । यद्विंशता स नरेन्द्रा विधिवत्सूतयामानः । प्रोतो महान् मधवा प्राहिव ये नृपा ऊरुष्यन्ति बहुमद्गुमात्मन्ते सवि मिद्राज्ञा भवे ध्वजि । मुदिता प्रजास्य तथा भयसंगविवर्जिता प्रभृताः । ध्वज एव चाभिधास्यति जगति नियते फल सदस्य । Mallinatha also remarks इन्द्रध्वजः ॥ किल रात्रिर्दृष्टपर्यं पूज्यत इत्युक्तं न वैश्वानर—एव यं कुरुते यात्राभिन्द्रेकेनायुधाष्टरः । परमं च कामवर्षी शशास्य राज्ये न सगवः ॥ इति । चतुस्त्रयध्वजान्तरा रात्रिर्दृष्टा प्रतिष्ठिता । आहुः शक्रावन् नाम पौलस्त्युत्सवद्वयम् ॥ V 11 43—मल्लक पाद दास्यामि—I shall easily answer your question and thus (metaphorically) smash your head. For your प्रश्न I shall give you in exchange my foot on your head. V 11 54—ब्रूयन् वसन्ते—Vidusaka repeats what Carudatta had told him (as though the answer to Oeta's question was ब्रूयन् वसन्त instead of वसन्ते) ! V 11 68—कायेन परिगत्य—only the body is turned the feet remaining in the same position. V 11 69—पदे is understood by Vidusaka to mean 'feet' so he makes a complete about turn' (All this is of course intended to appeal to the gallery. This scene is very effective on the stage). V 11 78—वृत्तोऽस्मत्कल धनिक—Carudatta means to say that though he had become poor he had managed always to live within his income. He does not owe anything to anybody. Carudatta's family was never known to be in debt to any one (Vidusaka had humourously referred to Vasantasena as a धनिक {creditor} because he was sure that she had come to squeeze something more out of Carudatta). V 11 81—किं मां प्रतारयसि, because Carudatta considers it absolutely impossible that Vasantasena would go to him of her own accord. V 11 98—स्वगतम्—This stage-direction is necessary because it is more in the fitness of things that Carudatta should keep this thought to himself, rather than declare it openly for it was really not within his power to meet any further demands from Vasantasena. V 11 99—अभिमारयते (कान्तम्) इति अभिमारिताः an अभिमारिता भवत्या should be gaudily dressed विचित्राञ्जलक्या उ चल्न्तूपुरभिस्वनाः प्रमादमेरुत्तना स्वादेस्याभिगरादि ॥ Sāhityadarpana

(12) CONSTRUCT एषा अग्रया श्री अनङ्गस्य रतेत प, गङ्ग कुलवाणा शोभ, मदनवद्वृत्तस्य कुमुदय, मल्लक शृङ्खली, शिवसमयत्तजामणावता, विषयविकसार्थे रतिभेद रत्ने अनुगतः । (शिवरिणः)

This must be taken to be a general description of Vasantasena, not a particular one suited for the occasion, for Vasantasena was not पथिससार्थैरनुगता at that time. सलील गच्छन्ती means 'habitually walking gracefully' अपज्ञा स्त्री—Sri or Laksmi is described as always holding a lotus in her hand Vasantasena being as beautiful and lovely as Sri could be spoken of as Sri herself only if she were without a lotus. (Cf for the idea मामियमभ्युत्तिष्ठत देवी विनयादुपस्थिता प्रियया । विस्पृतहस्तहमलया नरेन्द्रलक्ष्म्या वसुमताव ॥ Mālavikā V ) अनङ्गस्य ललित प्रहरणम्—Of उर्वशा सुकुमार प्रहृषण महेन्द्रस्य Vikram कुलश्रीणा शक—because their husbands are likely to be enamoured of Vasantasena, and thus to neglect them

(13) CONSTRUE शैलशिखरेषु विलम्बितम्ना विद्युक्त्वनिताहृदयानुक्ता मया गर्जति येषां ( मयाना ) खण सहसा उत्पन्नै मयूरे मणिवयै नालवृत्ते इव स वीज्यते । ( वसन्ततिलका )

विद्युक्त्वाना ( separated from their lovers ) वनिताना हृदयानि भुक्तुर्वीत ते—the clouds are dark coloured, the hearts of women also are मलिन owing to depression The peacocks delighted at the thunder of the clouds and dancing about with their beautiful variegated plumage spread out are spoken of as servants fanning their beloved master with jewelled fans'

(14) CONSTRUE पद्म क्लिन्नमुक्ता धाराहता ददुग सल्लि पियेन समदन चर्हण कण मुञ्चति, नीप प्रदीपवने कलद्रूपणे जने सन्यास इव मये चन्द्रमा वृत्, नचकुलादना युवति इव विद्युत् एकत्र न सतेष्ठन । ( शादून् विनीहितम् )

नीप is the रक्ताकदम्ब with the red flowers in blossom, it therefore resembles a lamp ( प्रदीपवन् आचरति ) the clouds conceal the moon making it impossible for him to shine, just as unworthy people bring ridicule upon renunciation by resorting to it ( त्यक्त्वाकुलाचार्यु सयासो न क्षेभते इति भाव — श्रीनिवासाचार्य ) The lightning is compared to a low caste woman who is a वुलटा

(15) CONSTRUE ( ह ) मूढे, यदि निरन्तरपयाः परया मया एव सह कांतः आभारमत अत्र तव किन् ( इति ) कुरिता इव निशासखलो गर्जते अपि मां मुह विनिशरयता माण रणाद्धि । ( वसन्ततिलका )

निरन्तरपयोधरया ( पयोधर means 'breasts with सरस्ती and 'clouds' with निशा ) निशा एव सरस्ती or वुषिता मयनी इव निशा The night is described as the co wife of Vasantasena, she naturally does not

like to see her rival Vasantasenā meeting Cārudatta and so tries to put obstacles in her way. The idea is hardly poetic निशाया भोगयोग्यत्वात् सदान्वयपदान् कारुष्य चन्द्रोदयमनेन व्यज्यत । (श्रीनिवासाचार्ये)  
V 15 2—भावः Vasantasenā speaks this prose passage in Sanskrit

(16) Vasantasenā means to say that she who is not afraid of the many clouds (that are "males") is not likely to be frightened by one female (viz. the विद्युत्) विद्युत्प्रसृतमप्यनाहत्य प्रियवमतिं पनाये-  
तुमस्ति मदन सहाय इति भावः । (श्रीनिवासाचार्ये)

(17) CONSTRUE पवनचपलवेगं स्थूलवाणशतो वस्तनितम्बलाद् शय विद्युत्ताक ( शय अपर ) मेघे नून पुरमध्ये मन्वीयस्य शशो इव से शशाङ्कस्य व्रतसूत्रं हरति । (मालवी)

पवनेन (पवन इव with नृप) चपल वेग यस्य स्थूल वाण इव (इव with नृप) शराणाम् भेषा यस्य स्तनिम् एव (इव with नृप) पन्थस्य नाद यन्म स्पष्टा विद्युत् एव (इव with नृप) पताका यस्य वरणां मन्वृत्म् (वर रायस with शशाङ्क tribute with मन्वीयस्य शशु) The cloud is compared to a brave king defeating his weak enemy in his very capital and forcing him to pay tribute to him. The enemy of the cloud is the moon with his capital the sky. A king marching rapidly in battle array, discharges streams of arrows with the flags flying and war drums sounding the cloud also moves on quickly assisted by the wind pours forth streams of water, with lightning flashing and thunder issuing forth

(18) CONSTRUE यदा गजेन्द्रमहिने आभातलम्बोदौ गजद्विं सनद्विद्म लाकरानले एते एव मेघे मल सशय तन् धोमितमर्तव्य यपन्द् हताश (कथम् एव अपर ) शम्भा यकः क्षने क्षार मक्षितन् इ इ प्राकृत् प्राकृत् इति किं प्रवीणि । (शाहूल् विक्रा डितम्)

आभातान् अत एव लम्बानि उदराणि येषां ते तद्विना क्लामाभि च सद्द्विं अत एव शरले प्रोचिना (gone on a journey) भतार यार्ता तार्ता कथस्यन्धी पन्द् The advent of the clouds is a great excitant of love and Sanskrit poets take delight in describing the agonies of women whose husbands have gone on a journey at such a time. The presence of clouds in the sky with thunder and lightning has made these women almost dead. One would naturally expect that every one should feel sympathetically with them but there was the heartless crane shouting out at the top of his voice (when he

the ladies could have possibly  
There is the rainy season in  
the sound of the words प्रादुद्र,  
प्रादुद्र) thus adding insult to injury, by reminding them of their  
terrible ordeal! (स्वत एव दुःखेती मेरे धारावसेनो मया दुःखान्तरमावहति तथा  
मेघदर्शनोद्विगे मनसि यन्ध्वनिहापन सतापान्तरमाधत्त इति भाव — श्रीनिवासानार्य )  
The cry of the वक्र was bound to hasten the death of the ladies  
and so it is spoken of as the drum announcing the execution  
of the criminal ' सारङ्गते प्रक्षिपन् — a proverbial expression

(19) CONSTRUE बलासा एव (इव with वारण) पाण्डुरम् उष्णीषम् (a turban) यस्त्ये तत्,  
वियुत् एव (इव with वारण) उज्ज्वल चामर यस्य The cloud the white  
cfans and the lightning respectively correspond to the wild  
elephant the white ornamental head-dress and the Camaras  
waved about

(20) CONSTRUE नम आद्रनमालयमल्लिने एते (मेरे) आपातमूयम्,  
धाराहता वल्मीका शरताडिता गजा इव सीदति वियुत् काश्चनदाविका इव प्रामाद-  
सचारिणा रचिना ज्योत्स्ना दुर्घलमर्तृका वनिता इव प्रोसाय मेरे हुता । (शानुल  
विकाडितम्)

आर्द्राणि तमालयमणि तद्वन् मल्लिने, आपात सूर्ये यस्मिन् तत् In the first  
line the poet speaks of the sun being obscured by the dark  
clouds while in the fourth line he speaks of the moon light  
being carried by force! Such absurdities abound in this tedi-  
ously long description of rain and clouds and are obvious  
enough

(21) CONSTRUE वियुद्गुणवद्कन्या गजा इव अन्यो यम् अभिद्रवत  
एते हि सपात वारिधता शरुज्ञया गा रूप्यरज्जा इव समद्धान्ति । (उज्जति )

वियुद्गुणेन (वियुत् इव गुण तेन with गन) वद्धा कन्या येषां ते The white  
showers of water falling from the sky are compared to silver  
ropes used for lifting up the earth (resembling a cow stuck up  
in mud)

(22) CONSTRUE मद्रवाताम्नाते, मह्यिकुलनाले, वियुत्सम्भे, अन्त मय  
ल्लिने जलभिधि इव घले जलवरे गन्धोद्गामा नवद्वरितशष्पाङ्गुस्वती इव धरा धारापात  
मणिमयारे भिद्यते इव । (शिसरिणी)



महावातेन आप्यातै (swollen, thundering), विद्युत् एव पक्षा देवा ते-  
 गधेन (the fresh scort coming out of the earth at the commencement  
 of the rainy season ; also pride) उद्दामा, नवाना हरिताना शष्पाणाम् अङ्कुरा-  
 तद्वती The clouds want to teach a lesson to the proud earth for  
 not showing up her treasures, by striking her with heavy, arrow-  
 like showers'

(23) CONSTRUE शिखाण्डिना केकाभि एहि एहि इति पतुतम् आक्र  
 न्दितः, बलाक्या मतभम प्राद्वीय सात्वण्टम् आलङ्कित इव, हसै, उञ्जितपङ्कजैः  
 अनितरा सोद्वेगम् उद्द्वीक्षिन (एव अपर) मेघ द्विश अञ्जनमेचका इव कृषन्  
 समुत्तिष्ठति । (शादूलविक्रीडितम्)

अचनवत् or अञ्जनेन मेचका (dark coloured) The cloud is greeted  
 warmly by his friends—the peacocks and the cranes, his ene-  
 mies the swans however stand looking on askance, full of dejection  
 उत्थानमान एव हि महता पक्षोत्सवो विपक्षविपादथ भवतीति भाव । केकाया  
 अपि द्वेरा भित्तवदेवोहीनि द्विकृत्युत्प्रेक्षणम् । बलाक्या बलाकाभि जानावैकचवनम्—  
 (श्रीनिवासाचाय)

(24) CONSTRUE निष्पन्दीरुनपद्यपण्डनयन, नक्षत्रावासर, विद्युक्ति क्षण-  
 नदृष्टतिमिर, प्रच्छादिताशामुस, पयाधारागृहान्तगत स्त्रीताम्भोऽरधामनेकजलदृच्छत्र  
 विधान जगन् सप्रति निश्रेष्ट स्वपिति इव । (शादूलविक्रीडितम्)

निष्पन्दीरुतानि पद्यपण्डानि एव नयनानि यस्य तत् नद्य क्षपावासरो (क्षपा च वासरथ  
 यस्य तत्, क्षण नष्ट पश्चात् दृष्ट तिमिर यस्य तत्, प्रच्छादितानि आद्या (quarters) एवं  
 मुखानि यस्य तत्, पयस धारा एव गृह तस्य अन्तर्गतम्, स्त्रीतम् अम्भाधरा (clouds) एव  
 धान तस्मिन् न एते जलदा एव छत्र तदेव अपिधान यस्य तत् स्त्रीताम्भोधरधाम might  
 be taken separately also (going with जगन्) The जगन् is identified  
 with a sleeping man A man sleeps in a cool apartment (within  
 the showers of water) in his house (the extensive clouds) with  
 a canopy (formed by many clouds), with his eyes (the lotuses)  
 closed losing all count of day and night (due to thick gloom),  
 and covering his mouth with some covering (निद्रितोऽपि हवगुष्ठिनमुखो  
 मन्नि—श्रीनिवासाचाय, the quarters being all screened up)

(25) CONSTRUE ताग अमाथो जने उपरुनम् इव नारां गना, ककुम्  
 कातेन विपुक्ता शिष्य इव न राजति, निद्रापनिश्वस्य शिषिना प्रशामानस्तने गगनं  
 द्रवीभूत जलस्येण पतति ( इति ) मन्य । (शिशिरिणी)

प्रशामम् अन्न तस्य—उद्दामानि is इन्द्र, the lord of the gods निद्रा—  
 gods, स्त्रीता यौवनस्या दत्ता येयाम् (for they are always young) निद्रेश वा

( who are thirty, or thirty three in number, त्र्यंशु वसवः, एमादश ह्यः, द्वादशादित्या ते एमनिसारः, इत्यथैव प्रजापतिश्च Satapathabrahmana, according to some Puranas, they are thirty three crores in number ) or चन्मसत्तारविनाशारशक्तिभ्यो दशा येषामान वा ( this however would refer to all creatures in general and not to gods only ) Indras शत्रुः is the वज्र विद्युक्ता वक्तेन—सूर्याचन्द्रमसोरभावात्—(धीनिवासाचार्य) असाधो उपकृतम् इव cf असत्सुदमश्च दशिविप्लवा गता । I 36

(26) उन्नमति वर्षति etc are to be taken metaphorically with पुरः

(27) CONSTRUE अम्वरं विद्युद्धिं ज्वलति इव, यलाङ्गशानि उच्चैः सविहसति इव, धाराशोभारिणा मारे द्रेण धनुसा विवन्गति इव, विसृष्टशानिनि स्वनेन रसति इव, अनिलैः आगूणति इव, जलधरो नीले शशिभि इव सान्द्र धूमायति इव । ( शादूलविकीर्णितम् )

The clouds are compared to the dark coloured serpents, because they are nubile and also terrible (especially for lovers) धूमवद् आचरति धूमायति (also धूमायते), धूमायति would mean धूमवद् भवति

(28) The cloud is shameless because instead of helping a woman in love on her way to her lover = abode he frightens her and actually lays her hands (showers of water) upon her, taking advantage of her helpless condition ।

(29) CONSTRUE किं हि अहं तं पुरातिमसक्तता यत् त्वम् अमुदसिंहनादेः नदति, मयकाङ्क्षितव्या मनःसर्वं वदन्ति नितोद्भुम् त्वत् न युक्तम् । ( उपजाति )

Vasantasena now blames Indra himself for after all the cloud, being the servant of Indra, might have been simply carrying out the orders of his master, in the matter of frightening Vasantasenā पूर्वं सदा प्रसक्तता प्रियण काङ्क्षिताया or काङ्क्षित प्रियया तया Vasantasena means to say that she had never given any indication to Indra that she had fallen in love with him, why should he therefore try to detain her who was on her way to her lover? न परानुत्तरां प्रनितोद्भुमहेनीत्यर्थे अवलाह्य पराकान्त न पौरयामिति भावः । (धीनिवासाचार्य)

(30) CONSTRUE (हे) शक्र, यद्वत् अहं पाहेनो गौतम अस्मि इति मृषा यदस्मि तद्वत् मन अपि दुःखं ( भवति ), (हे) निरप्य, जन्तु निवायनाम् ।

Vasantasenā says that Indra who knows very well what difficulties confront the lovers, ought as a matter of fact to help

her to the best of his abilities. He himself had resorted even to a lie to secure union with Ahalya (Indra disguised as Gautama who was Ahalya's husband, approached Ahalya and telling her that he was really her husband, ravished her. Gautama then cursed Indra that his body would have a thousand holes produced in it and Ahalya was transformed into a stone-slab. Later Ahalya gained her original form, when touched by Rama.) There is no doubt that this story is based upon the natural phenomenon of the Sun (Indra) following the Dawn (अह्नि रीयते इति Ahalya) who at night time is associated with the Moon (Gautama). Or Ahalya stands for unploughed land and Indra for the God of rain. निरुद्ध—निराद, ज्ञेयविदो महर्षिर्दुस्तवोप जानतामि न सोढुः समरिप्तप्रियतमाविष्टेय स वयं मूढस्यमवगतासीति भावः । (श्रीनिवासचार्य)

(31) Even if Indra refused to help her, and tried to put all sorts of obstacles in her way, Vasantasena would defy them all and reach her destination all right.

(32) Vasantasena could easily understand the unsympathetic attitude of the clouds towards her, for, men are hard hearted as every one knows, but she surely expected the lightning a female to side with her and not to deal harshly with her!

(33) CONSTRUE ऐगवनेरमि चला मुदजंरञ्जु इव, शैलस्य मूर्ध्नि निहितसिता पताका इव, आसण्डलस्य भवनोद्गदीपिका इव ते प्रियतमस्य सनिवेश इति आरचयति । (वसन्तनिलका)

Vita says that the lightning does not deserve to be blamed by Vasantasena, for she was actually helping her by her flashing light to find out her lover's abode. आसण्डल—an epithet of Indra (आसण्डयति शत्रून्) अत्र मेघस्यैरावनगिरिशिखरप्रासादमस्थानद्वयस्त्वारविद्युत्श्च श्वेतपतिरुगाम्भामनुमयमानत्वादोषम्यमुत्पद्यते नीलस्यापि मेघस्य विद्युत्स्फुरणसमये श्वेततथोपात्मभादेरानतप्रद्वेगम् । (श्रीनिवासचार्य) V 33 2—सकल, cf विदितवेदितव्यस्याधीतसर्वदास्यस्य ते नाममयुपदेश्यमासि । Kādambari

(34) CONSTRUE यदि कुप्यसि रति नास्ति, अथवा क्रोधेन विना कामः कुत, त्व कुप्य च कोपय च (जातम्), त्व प्रसाद च कान्त्न प्रसादय च । (गीति)

You should indulge in a quarrel but should not carry it too far. A little कोप or quarrel adds zest to enjoyment.

1 (35) CONSTRUE कुरुवर्द्धमनापमुरमो पनोटासिते काले समदना हृष्ट  
जन्मद्रालका विदुद्गाग्दिग्गिते सचक्रितान्दशनाकाद्विणी कान्तस्य आलयम् आगता एष  
न्युत्पलप्रकदमधरो पादो प्रथालयन्ती स्थिता । ( शादूलविक्रीडितम्

कुं कदम्बे नीपे च हरभौ घने उद्रासिते चलेन अर्द्रा अल्का यस्या सा,  
नूपुरयो लभ क्म धरताति घर तौ Each one of the clauses is signi-  
ficant showing how Vasantasena deserves a right royal welcome  
and the great good fortune of Carudatta V 35 6—भावस्यैव that  
is the Ceti would accompany Vita and Vasantasena should be  
left alone there ( It appears however that the Ceti does not go  
away with Vita just at that time but stays with Vasantasena  
till the end of the Act )

(36) CONSTRUE साटोपकृक्कण नृतनमभूमे शाट्यौ नकस्य रतिकलि  
कृताल्पस्य वेश्यापणस्य सुते तदक्षयस्य दाक्षिण्यपण्यसुखनिष्पत्तिदि अस्तु ।  
( वस्तुतिलका )

आटोपेन महिन साटोप कृक्कणम् अट्टन च एतया चभभूमे शाट्यम् आना यस्य  
तस्य रतिकेलेभि कृत आलय यस्य, हरतम् एव उत्सव तस्य समग्र यत्र वश्यारूपस्य  
आपणस्य ( market-place ) दाक्षिण्यम् एव पण्य तस्य सुखेन निष्क्यस्य सिद्धि  
वेश्यापण may also mean वेश्याव्यवहार The description of वेश्यापण  
as full of fraud deceit etc is clearly out of place here On an  
occasion like the present it is particularly objectionable as  
Vasantasena is exhibiting in her own person exactly the opposite  
qualitie Vita also reminds Vasantasena that she would be  
getting only दाक्षिण्य ( as Carudatta had nothing left but this  
virtue ) in return. The reading सुखनिष्क्यसिद्धि does not give a  
good sensa. श्रीनिवामाचार्य says दाक्षिण्य परचित्तानुरागमेव यत् पण्य  
विक्रेयद्रव्य तस्य सुखनिष्क्यसिद्धि अनायामेन धूम्यप्राप्ति अस्तु भवतु । V 36  
3—एतन्नर—See note on IV 32 28 V 36 6— भयनयाल

कृन्—Now that the Ratnavali had been offered as a sub-  
stitute for the ornaments stolen Vidusaka regards the  
epithet एतन्नर as complimentary to Carudatta. There is no  
point in taking the expression as used sarcastically एतन्नर ,  
Vidusaka does not like Vasantasena's visit, he shows his dis-  
pleasure by answering her in a petulant mood. As the trees  
were not हृष्ट at all Vasantasena asks Vidusaka to explain him-  
self His reply is that the garden is called कुक्क because nobody  
ate or drank therein ( owing to Carudatta's poverty all garden-

parties had been stopped) V 36 14—चतुर् . घृतकरोति सर्वोधने  
नाभरणधनगमनामेति समर्थे गीयन्वाडलाधवम् (this does not seem to be satis-  
factory चतुर् rather points out to the great nobility of  
heart of Carudatta) । अपि सुम्बले प्रदोष इति च नितासुखव्यपनात् कामप्रमान्त्र  
व्यक्त भवतीति भाव । (श्रीनिवानाचार्य) V 36 19—पुष्पिन्नाडयन्ती, मन्मथप्रहार  
स्मास्यन्तीति भाव । (श्रीनिवानाचार्य)

(37) CONSTRUCT मया मम जायत प्रदोष याति, इत्था च मे नि स्वसन  
निशा गता, (दे) विशाललाचने, अय त्वया समेतस्व, मम शाकम्भकर प्रदोषक ।  
( ११११११११ )

जायत प्रदोष याति is a meaningless expression Was Cāru-  
datta expected to be asleep at evening time? V १७ २—इदमासनम्—  
Vasantasena apparently waits for the permission of Vidu-  
śaka (who was a Brahman's worthy of respect) before she takes  
her seat.

(38) CONSTRUCT वपद्भम् उद्विष्टा श्वणान्नाविलम्बिता कदम्बेन एक  
स्तन यौवराज्यस्थ नृपसूत इव अभिविक्त ।

A prince is bathed with sacred water at the time of his  
installation as here apparent. One of the breasts was wet  
with water dropping from the Kadamba shoot used as an ear  
ornament, and so is compared to the यौवराज्यस्थ नृपसूत, while the  
other breast corresponds to the reigning monarch who remains  
seated on his throne (The manner in which a Hindu woman  
wears her Sars makes it possible for only one of the breasts  
being noticed or susceptible to the inclemencies of the weather )  
V 38 1—प्रधानदानमी—two high-class garments a sars and a  
boddica. V 38 4—अहमेव the clever Ceti had visualised  
such an emergency and had brought with her the necessary  
spare garments V 38 11-12—कृपुच जनागरिव (a vulgar person)  
नहे कामगृहस्य प्रतमहृत्पाति भाव । निपुण इति नम्वर्थनाय हि प्रथम व्यातीकृतताति  
भाव । (श्रीनिवानाचार्य) V 38 23—मन्त्रितमेव . (IV 52 10-11)  
Vidūśaka's words uttered by him when handing over the  
Ratnavali are now flung back to his face by the clever Ceti  
V 38 29—शित्त . Vidūśaka recognises the ornaments, but tries  
to conceal the fact by saying that his gazing at them was due to  
his being attracted by their beautiful workmanship.

(39) Cārudatta does not know whether he was being  
imposed upon or the ornaments were really the same V 39 7—

कर्म—See note on IV 17 11 V 39 9—*किं वर्ये वाहा*—Why do you not take me in your confidence? V 39 15—*अत एव काम्यते*—For the readiness to give gifts betrays the innate nobility of the heart (it does not matter at all if the gift could not be actually given, it is the intention that should count)

(40) CONSTRUE *राज धने विमुक्तस्य नस्य आदित जीवितेन एव तावत् किम् याय प्रतीहागुनिधन्यान् कोपयसादा विकल्पीभवन्ति । ( उपजाति )*

A poor man, so to speak, has no business to continue to live in this world. No body minds his कोप or प्रयाद, because both of them are quite futile not being able to assume any tangible form

(41) CONSTRUE *पक्षविकल पक्षी च, शुष्क तर च, जल्हीन सरः च, उद्भूतदृष्ट सर च, दरिद्र च लोके तुल्यम् । ( आर्या )*

तुल्यम्—स्वस्वामधकियां हि न कर्तुं शक्नोतीति भाव । ( श्रीनिवासाचार्य )

(42) CONSTRUE *दग्निद्रा पुर्या धूम्ये गृहे, तोषाग्निने कूपे च शार्णे तरुमि च समा सन्तु, यत् दृष्टपूषजनमगमरिस्मृतानां पतिविकला एव विकला भवन्ति । ( वसन्ततिलका )*

पूर्वे दृष्ट दृष्टपूर्वे तस्य सममेन विस्मृतानाम् ( विस्मृतम् अग्नि एषाम् ) an awkward compound *विस्मृतानाम्* means *विस्मृतवताम्* referring to their present state *ह्ययद्युपु भिक्षादीनामेव निर्दल्यु कूपेषु तृपितानामिव शीर्णतरु पक्षिणामिव च नास्ति ह्ययर्थत्वमर्थिनामिति भाव । ( श्रीनिवासाचार्य )* V 42 3—*ज्ञानशादिना*—Vidusaka humorously demands back his tattered towel in which the ornaments had been tied V 42 5—*युवन , Vasantasena* means to say that it was unfair on the part of Carudatta to offer the Ratnavali as a substitute for the stolen ornaments for that showed that Carudatta considered her to be greedy of wealth Was it right to regard her who loved him so much as capable of being guided by considerations of money alone? V 42 6—*सविश्रमिन्तम् सत्वमिन्तम् शुनव्याचमरावाय -यासप्रतिकार प्रणयास्यासहा इति त्वा । ( श्रीनिवासाचार्य )*

(43) This verse is the same as III 24 uttered by Carudatta himself V 43 4—*अतिमानमिदानीम्* In V 38 9-10 Vidusaka had bluntly asked *किं निमित्तं आगता भवति* when the Cett had remarked *ऋजुको ब्राह्मण (a नागरिक or cultured gentleman would not have asked such a question openly)* but now Vidusaka is surpassing himself in asking whether Vasantasena proposed to stay there

for the night (as no talk about returning home was forthcoming after the business about the ornaments was over), for such a question could only have been asked by an uncultured simpleton (of course, Vidusaka asks this question deliberately) V. 43 6—एष is a hint to Cāradatta to go into the house for rest

(44) CONSTRUCT अम् वारिषाग हि मृषालसूच्य पद्मान्तराणि इव जलदातराणि भिक्षा, रद्रव्यसनाम् विमुक्ता दिव अयुधरा इव पवन्ति । (उपजाति)

पद्मानाम् अन्तः The वी is described as a नायिका weeping owing to her lover the moon suffering terribly, on account of his being screened by the clouds, and the showers of water are the tears shed by her The वारिषाराः are like the मृषालसूच्य, because both are white in colour

(45) CONSTRUCT बलदेवस्यमहाया मेरा आर्यजनचित्तमुनिमन्त्राभि अनुशशासतिर्कर्मशाभि चण्डामि वागामि धरुस्य मौक्तिकनिधानम् उद्भ्रितम् इव स्रवन्ति । (वसन्तनिलका)

बलदेव is बलराम who used to wear a dark coloured garment, hence the dark clouds are aptly compared to बलदेवपट, the sharp showers are compared to the sharp arrows of Arjuna (a quaint simile, not having much propriety, it is on a par with the simile, महासूक्ष्मस्यलुभेय etc IV 27 30, used by Vidusaka) मौक्तिकनिधानम् is white and so corresponds to the white clear volume of water poured from the sky

(46) CONSTRUCT तितनमालवणकनिभैः एनै अम्भाप्यो. आ लेसम् ससक्ने भ्रुमिभि शक्ति मदीयानिले उपवीनिवम् अम्भरम्, अम्भोदसमागमवगपिनी स्वच्छन्दम् अम्भगता रक्ता एवा विद्युन्, भियतता बालम् इव, समादिङ्कति । (शाङ्खविकीर्णितम्)

This is a delicate invitation to Vacantsasā to embrace him अम्भादस्य समागमे (also, in the rainy season) प्रगपिनी, रक्ता—red, also, in love A beloved also embraces of her own accord her lover who has applied sandal paste etc to his body and is being fanned by the attendants, with her love intensified during the rainy-season यथा मृगनिर्वाणैः शरैः पालकैः, परिजस्येच्छातिरुत्तरिभ्यस्तु, कान्तैः वरोगमजातमयथा महासुगन्धा स्वयमेवावता प्रियतया समादिङ्कति तपोपर्य । (श्रीनिवासाचार्य)

(47) CONSTRUE भो मेघ, त्व गम्भीरतर नद, मे स्पर्शितं गात्र त्व प्रसादान् सस्पर्शोमाश्रितजातरागं कदम्बगुणवम् उपैति । ( उपजाति )

गम्भीरतर नद—*for, the more loudly you go on thundering the more closely shall I be embraced by Vasantasena* सस्पर्शन रोमावित (रोमाश्च सन्नुक्त, अस्य इति) जातराग (पात रग यस्मिन्) च The Kadamba tree is described by Sanskrit poets as putting forth buds in a mass, when rain water falls upon it the horripilation corresponds to the Kadamba blossoms Of सस्पर्शोमाश्रितरम्पिताङ्गी पाता प्रियस्पर्शोमुत्तेजं वत्सा । मरुजवाम्भ प्रविधूतसिक्ता कदम्बवटि स्फुर भेरकेव ॥ Uttara III

(48) CONSTRUE दुर्दिनम् अशितना रवमातम् अस्तु, शतहृदा स्फुरतु, यत् अस्मद्दुःखदुर्लभा प्रियया अहं पण्डित । ( जाया )

Carudatta says that not only does the cloud not deserve abuse at their hands, but they should actually pray for the cloud to go on thundering for a hundred years producing continuous lightning flashes! For, the cloud has made it possible for him to enjoy happiness which could never have been even dreamt of by a person in penury शतहृदा—lightning शत हृदा अन्वक्ता शब्दा यस्याः शत हृदा अर्चयिषि अगाधजलाशया वा सन्त्यन्या इति वा

(49) CONSTRUE ये गृहम् आगतानां कामिनीनां मेघोदकशीतगानि आद्राणि गात्राणि गात्रेणु परिवर्तनते तेषां मष्ट जावितानि घन्यानि । ( इन्द्रवज्रा )

गृहमागतानाम्—अभिसारिकाणाम्, who approach of their own accord their lovers सर्वप्रतिरोधातिपाती स्त्रीणां रामभूया ह्यनिर्वचनीय भागधरमिति भाव । ( धीनिवासावार्थ )

(50) CONSTRUE क्लम्बनु प्रचलितवदिनचयान् वितान शान्तान् कथम् आवि धायते, एत च चित्रभित्ति स्फुलितमुधाद्रवानुलान् सलिनभरेण सविलपा । ( प्रहर्षिणी )

प्रचलित वेदीनां सचय तस्य अन्त यस्य तत् (or अन्त यावत्) स्फुलितान् मुधाद्रवस्य अनुलान् Carudatta says that it was dangerous to wait in that dilapidated out-house any longer, for owing to the heavy rain the roof might come down any moment, it was a wonder that it had remained in its present position so long similarly there was the danger of the walls (on which pictures had been drawn) also collapsing, owing to the plaster coating being washed away



(51) CONSTRUE: विद्युज्जिह्वेन महेन्द्रचापोच्छ्रितायनमुनेन जलधरविबुद्ध-  
हनुना अन्तरिक्षेण इदं विनृम्भितम् इव । ( आयां )

विद्युन् एन जिह्वा यस्य तेन, महेन्द्रस्य चापम् एव उच्छ्रित्नी क्षायती भुजौ यस्य तेन,  
जलधर एव विबुद्धा हनु यस्य तेन The अन्तरीक्ष is compared to a yawning  
man, the lightning, the rain-bow and the cloud respectively  
correspond to the tongue, the uplifted long arms and the chin.  
A yawning man shows up his tongue, raises up his arms and  
has his chin lengthened The sky also exhibits the lightning,  
has the rain-bow stretched up and the cloud lowered down.  
जृम्भमाणो हि दर्शितविह्व अर्धमातृरुच्छ्रितायनमुनेतीति तयोर्देश्यते । ( श्रीनिवासाचार्य )

(52) CONSTRUE नालीषु नालं विष्पेषु मन्द्र, शिलासु रक्षं, सलिलेषु  
षण्ड ( पञ्च तथा ) धाम, ताड्यमाना, संगीतवीणाः इव तासामुसारेण पतन्ति । ( उपजातिः )

नालीषु—तालमत्रेषु The different kinds of noise produced by the  
showers of water falling harmoniously at different places, are  
compared to the different tunes of the lutes played upon at a  
musical concert.

The long-winded tedious description of the दुर्दिन is a special  
feature of this Act The poet has not taken proper care in this  
matter and we have the description of the sun, the moon, rain-  
bows, cranes, swans, etc. all huddled up together irrespective  
of the considerations about time, space etc. The absurdities in-  
volved are obvious enough and can easily be spotted by the  
student The poet's main idea appears to be to furnish a com-  
plete all-sided description of a दुर्दिन with its accompaniments

## ACT VI

[The events described in this Act take place on the next morning Carudatta goes to the Puspakarandaka garden leaving instructions for Vasantasena to follow him there in his car. In the meanwhile, Carudatta's little son Rohasena is seen by Vasantasena, weeping because he was given only an earthen toy cart to play with, when he wanted a golden toy cart like the one which the son of the rich neighbour had for his play. Vasantasena gives her ornaments to Rohasena for getting a golden toy cart made out of them. Vasantasena then starts for the garden, but through mistake enters the car of Sakara, while Āryaka just escaped from prison through Sarvilaka's efforts, finding Carudatta's car unoccupied, takes his seat there and is driven away. Carudatta's car is detained for inspection by the two officers Viraka and Candanaka. Candanaka looks into the car and promises protection to Āryaka picks a quarrel with Viraka and drives him away thus allowing Āryaka to proceed safely.]

The incident about the earthen toy cart which furnishes the title of the drama occurs in this Act.]

VI 0 8—कथं रात्रिरेव , Vasantasena had not slept for long so that she was surprised to hear that it had already dawned. समस्तस्य रात्रिरतिक्रान्तेति भाव । Cf अविदितगतवाद्य रात्रिरेव व्यस्मीदति । Uttara.  
 VI 0 18—योनयं रात्रौ—Carudatta seems to have arranged to escort Vasantasena while it was not yet morning, so that she might not feel any sense of shame and so the car was required to be kept quite ready, so as to avoid any unnecessary delay. But the original plan miscarried owing to Vasantasena's not being awake early enough. VI 0 24—किं प्रविष्टा Vasantasena wants to make sure whether she was really fortunate enough to have secured her life's desire or whether she had been simply dreaming. VI 0 27—सर्व , the Ceti gives a nice reply. Vasantasena has succeeded in making a very favourable impression upon all the inmates of the house. स्वर्तेन न स्वर्गं गृहं न न्याभिन दनीयायि संगृहेति भाव । (श्रीनिवासाचार्य) VI 0 28—अपि सत्यने—for there is a

natural prejudice against association with a courtesan VI 0 36—तदा मया , I shall be most unwilling to leave the house  
 VL 0 38—अहं a beautiful passage showing the extremely courteous and noble nature of Vasantasena who wishes to make friends with Dhutā in the right way VI 0 40—कोपित्यति—because it is unfair to take back a thing once given away VI 0 46—अत्यंतुनेन , Dhutā sends an equally courteous but at the same time a highly dignified answer A gentle snub is also administered to Vasantasena by the declaration that Dhutā considers Carudatta as her most valuable ornament and cares not for other ornaments however costly they might be (Is there also an undercurrent of the feeling that Vasantasena has snatched away or at any rate secured a share in her आभरणविशेष?) Both the passages—Vasantasena's message and Dhutā's reply which lays bare the feelings of a true Pativrata—deserve to be written in letters of gold! VI 0 51—रत्नविके The whole of this scene describing Robasena's doings is quite true to nature VL 0 64—वाह्य प्रनयं , अद्भुत उपदेश—These are very delightful natural touches VL 0 81—पुरर , almost the same expression has been put in the mouth of Carudatta's wife before ( III 26 18-19 ) VI 0 87—यद् , for Robasena had never seen his mother wearing any ornaments so according to him, a lady with ornaments on could not be his mother VL 0 91—अस्तिरक्षणम् , for this shows the profound effect produced on even children, by poverty VL 0 93—न प्रहीष्यामि for a thing offered in that condition, cannot be one willingly given away VI 0 101—अपवारितम्, because it was meant for carrying a woman inside In northern India, at Delhi and Agra such cars covered all over can be seen even now plying for hire VL 0 112—नासिमाज्ज्वा इदुमी—This shows that the bulls could not have stayed quietly in their places till the return of the Ceta, hence he decides to go with the car itself ( For the development of the plot, the car ought not to be there at that time so the poet furnishes a good excuse in referring to the bulls as नासिमाज्ज्वा इदुमी . Vasantasena also helps the development of the plot in taking a lot of time to decorate herself, as is usual with women ) VL 0 117—स्वावर is the car-driver of Sakāra. It would be seen from his soliloquy, that he is as arrogant as his master, following the policy of "Licking up and licking below" As the car-driver of Sakāra,

he considers himself to be a very important personage and looks down upon the other cartmen, calling them ग्रन्थसः. He is however kind hearted by nature, and is afraid of doing evil VL 0 130—  
 बहन मन्मथे—(बलावर्धे इति श्लोकम् । पनत्तस्य हि प्तान्तं पत्तु  
 मन्मथगोदिव्यवहारा प्रसिद्धा । श्रीनिवासनाथ) Apparently Sakara's car  
 was of a better pattern than the other carts VL 0 133—  
 एराडर, this is Āryaka who was moving about furively,  
 the sharp-eyed Ceta notices him but does not pursue  
 the matter any further VL 0 136—चक्रगिकुत्त It appears  
 that owing to the heavy rains the previous night the road  
 had become muddy and the wheel of a certain cart got  
 stuck up in the mud the cartman as is usual on such occasions,  
 asks a fellow-cartman to help in pushing the wheel with the  
 hands. Sthavaraka at first thinks that his dignity would suffer  
 if he were to help the rustic cartman, but his good nature  
 prevails in the end and he decides to go to his help VL 0 146—  
 दृष्टिगामिहसन्दम्—the throbbing of the right eye (or arm) is a bad  
 omen in the case of females, indicating disaster in the near  
 future (In the case of males, the throbbing of the left eye or  
 arm is a bad omen) Vasantasena's mistake in occupying the  
 wrong car is a feasible one. She had not seen Carudata's car  
 before and finding the car waiting there, naturally thought that  
 it was intended for her VL 0 153—भारप्रवहम्—Sthavaraka  
 intuitively feels that the car has become heavier, but attributes  
 it to his own feeling of exhaustion. VI 0 159—गुप्तम्यान—a Police-  
 station or Sentry post गुप्त also means a division of an army,  
 consisting of 40 पत्तिस, 27 horses 9 chariots and 9 elephants VI  
 0 151—एकचरणे एत निगड (fettters) दस्युः, for he had no time to  
 remove the fetters on both the feet As आनद enters in a hurry,  
 he does it अन्तरेण (tossing aside the curtain) according to the  
 rules of dramaturgy (In this case, however, his entrance can be  
 said to have been suggested before)

(1) **CONSTRUCT** मङ्गल नन्दनिम्बनादेश्यासि रत्नमहाव हिन्वा  
 पदास्थितनिगडैकाशक्या बन्धनान् प्रथर गत इव अह धमामि । (मङ्गलिनो)

नान्ना वचनम् अपदम् दस्युः सा नन्दनिम्बनादेश्यासि व्यासि (death)  
 तत्त्वबद्ध बन्धनम् एव नदाश्यासि (a complex and awkward compound)  
 पादाश्रे (पदस्य अग्रम् or अपदस्यो पादश्च) स्थित निगडस्य एक पाद उद्वर्गति,  
 गत इव—गते बन्धना पुनरुत्पन्न प्रतीयते । (शान्तव्याचर्य) VI 1 1—विश्वने

Loc used for the dative, विशसनाय, धीनिवासार्थं explains differently, विशसने व स्थानभूते न तु साधारणे वाराण्ये इत्यर्थे । गुरुसंगरे सर्वदोषनातिक्रान्ते तमोमये गृहे । वन्यनेन निगतेन च । तद्गृहाम्यन्तरप्रवेदमात्रं विशसनायाल किं पुनर्वन्यतमध्यपरमित्यर्थे । " भव भीतादि जायते " इति न्यायेन मीतं किं वाणिष्ठ नोपपादयेदिति भावः ।

(2) CONSTRUE यदि मे मायानि ( भ्रान्त ) तदा मम व अपराध. यत् तेन व-पनाय इव तयामिन अस्मि । देवी मिद्धि. अपि च लङ्घयितुं न शक्या, नृपः अगम्य, बलवता सह च विरोधः । ( वस ततिलङ्गा )

Aryaka means to say that he does not at all understand the whole trend of events. If as the sooth sayer has foretold, he is a very lucky man, how was it that he had been imprisoned! ( Surely a man who is imprisoned can not be regarded as lucky ) On the other hand, if fortune does want to favour him, putting him into the prison etc would not come in his way. But how could he an insignificant person, hope to succeed against the all-powerful king himself? Why should the king then have taken the trouble of imprisoning him at all? The reading गम्य would mean सव्य VI 2 1—अन्तरद्वारम्—Keeping the side door open seems to be a peculiar characteristic of the people of Ujjayini, according to our poet!

(3) CONSTRUE इदं गृहं भिन्नम्, मङ्गलकालम्. अदत्तदण्डं विशिणसधिः च, श्वं कुटुम्बी मम तुल्यमायम्. व्यसनाभिभूता दशा प्रसन्नः । ( उपेन्द्रवज्रा )

The dilapidated outward condition of the big house shows that the owner must have now fallen on evil times, having no money for the necessary repairs and no servants to look after it.

(4) CONSTRUE ( इदं ) गोष्ठीयान् विप्रमर्शांलिं च न गमनं भवेत्, इदं मम धूमपानं न तदाभ्यामनोपस्थितं ( भवेत् ) प्रवरजनयोग्यं विधिविशान् बहिः नेतव्यं वा ( भवत् ) विक्रान्तव्यं नु शून्यं मम कलुः देवविहितं भवेत् । ( शितारिणा )

Aryaka sees a car coming and as is natural in the circumstances hopes that the car might by chance be made to serve his purpose. A गोष्ठीयान् is more commodious (and apparently covered up) than an ordinary car. Aryaka hopes that the car may not contain bad inquisitive people or else there would be

मान् so much the better, if it happened to go out for him VI 4 10-15

It would be the occupa-  
suspicious  
of the Ceta. The Ceta had, to begin with, no reason to suppose that anything out of the way was likely to happen. Hence, he is prepared to accept any clanking noise as the नूपुरजट. It might be argued that the Ceta should have helped 'Vasantasena' to ascend the car. Against this, it might be said that while the Ceta could certainly have done this service to Candatta's wife, he could not be expected to dance attendance upon a mere courtesan (It is a fact that the hereditary servants in noble families are very exacting in such matters) and lastly, there were the नारियराज्जुस्तुक्रु bulls which undoubtedly required more attention than Vasantasena! VI 4 18—वीरक—Both वीरक and चन्दन are called सेनागणिस in the text (Verses 22 and 23 below). In VI 16 5, चन्दनक is called a वरपति, which seems to show that he was a Military Officer proper, while Viraka was perhaps a Police Officer of a high rank. He is referred to as प्रधानदण्डधारक (VI 27 7) by Candanaka himself, and as नगररक्षाधिष्ठित by the Judge in IX. 23 5.

(5) किं विभ्रमः Why don't you make a move? Why are you standing like dumb statues unconcernedly?—said with impatience. VI 5 8—प्राप्तस्वगतः—Having made his dispositions correctly, Viraka proposes to 'appreciate' the situation, along with Candanaka from a higher level. (This is exactly what a commander is expected to do in modern warfare too.)

(6) विभ्रम्ना said when Candanaka finds that the persons concerned were moving about in a hesitating manner. गोदान्तर—अभ्यन्त गोदान्तरम् अन्ननिवृत्तं गोपवदाभित्यर्थम् । (श्रीनिवासाचार्य) Aryaka was a गोपालदारकः.

(7) नगर्याम् may be taken generally with तयानेषु etc.

(8) किं किं दशयसि—Viraka was perhaps making signs to Candanaka to go to the प्राप्तस्वगतः. Candanaka wants him to shout out what he knew about the matter.

(9 and 10) अष्टम—in the eighth house from the जन्मराशि. The sun in the eighth house, the moon in the fourth, Venus (उक्रः भाग्न) in the sixth, Mars (भूमिसुत, 'मात्र') in the fifth, Jupiter (जीव, 'गुरु') in the sixth, Saturn (गनि the son of the Sun) in the

ninth—all these are extremely inauspicious. A person who has dared to free Āryaka is running the greatest risk; for in case of his being captured, he would undoubtedly be put to death for this act of high treason! So, Candanaka wants to know who that unfortunate person could be, whose stars have been so maliciously disposed towards him. The following extract from the *बृहत्संहिता* shows what particular disaster follows from the planets in the above positions, स्वरासौ चाग्नेय्ये भर्तान् सुवदना न श्वसि वनिता । ( the sun ), ... चतुर्थप्रविश्यासः भित्तरणि भुवनन सप्तः । ( the moon ), पशुो भृगुः परिभवतेगतापरः । ( शुक्र ), रत्नगद्गोपनयान पञ्चमं तनयवृताञ्च शुचो महामते । युतिरपि नास्य चिरं भवेत् स्थिरा गिरसि उपरिव मालया रुना ॥ ( 'मङ्ग' ), न सर्वावदुन तिलसो बलं न भवन् शिखिसो- किल्लादितम् । इगण्युनशावधिपिभिन्न रिपुगते मनसः सुखदं गुणे ॥ ( गुरु, रिपुगते = पशुस्थानगते ), ... धर्मस्थे ( नवमस्थानगते सूर्ये ) वेरुद्रोगमन्धोर्धर्मोऽप्युच्छिद्येद्वैश्वदेवी- क्रियायः । ( शनि ) .

(11) Vikara means to say that Candanaka was theoretically right that no one could have dared to spirit Āryaka away. But the fact was that Āryaka had escaped, perhaps with the aid of an accomplice and it was about sunrise when that happened. So they must hurry up to organise a pursuit-party.

(12) गुणानाम् अरविन्दम्—कुसुमेषु कमलमिव संभृतमकरन्दं पुरेषु प्ररुष्टगुणम्, शीलस्य or शीले मृगाङ्गम्—शीलस्य आश्रयम् ( श्रीनिवासचार्य )

(14) निलकभूतौ—मुसालकारकत्वं प्रथमोभावेदो ( श्रीनिवासचार्य ) Candanaka gives unstinted praise to both Cārudatta and Vasantasena

(15) प्राप्ते च राजमार्गे . Viraka is an ideal officer, subordinating every consideration to loyal service to his master.

(16) CONSTRUE एककार्यनियामे अपि अनयोः सुन्यशीलता न, यथा द्वयोः हुनमुजो. विवाहे च विवाहा च ।

The meaning is sufficiently clear, but very awkwardly expressed. The राजमार्ग is the same, but Viraka acts as an enemy, while Candanaka is friendly, similarly though दहनमार्ग is the same, the विवाह fire is शुभ, while the funeral fire is अशुभ. VI 16 2—तन्त्रिल—Exercising administrative powers; there is no point in taking this as used sarcastically. VI 16 5—व्यति, Viraka is pleased at the regard shown for him, and so

court-justice want Candrakas to carry on the inspection, saying that as a ज्ञानि he was surely equal to himself VI 16 8—  
 यदत्रा your inspection would be absolutely above all suspicion. (Viraka however has to eat his words immediately afterwards and has ground for suspecting Candrakas) VI 16 10—  
 कामदाम्—देन पशुदत्तं प्रदत्तं कदाचित् कदाचित् नव । (अनवगन्तव्यं).

(17) COVITREE मन्व्य ( इन्द्र ) चक्रकाममे वु १३ नवे  
 वन चक्रकामे मनु वान वन्दने इन्द्रकाम ।

Bhima was an expert in वक्रकाम and was always ready to fight with his bare arms in the absence of a weapon. VI 17 4—  
 मङ्गलप्रियं सोऽथा Viraka might go under and what he was saying

(18) COVITREE य वक्रकामानन्दनेन किल वनरं त्यजति,  
 निन्दति न वदति य जहति, सद्यः नन्दन्य न मवति ।

To betray a person to whom वनर is given rightly or wrongly is regarded as the most foul crime by the Hindus (and also by the Arabs) V 19 4—  
 व्र (wings) एव वन्द्य, a bird who moves on wings, इन्द्रकाम—इन्द्रकाम इति इति, a former Candrakas considered the pros and cons of the question—whether he should let Aryaka go or arrest him—thoroughly. In favour of letting Aryaka go, he notes the following points—1) Aryaka was innocent (2) He had approached him for protection (3) He was occupying Candrakas's car and was presumably Candrakas's friend and (4) He was the friend of Sarvilata who had once saved Candrakas's life. Again, letting Aryaka go, there was only one important point viz. loyalty to his office. Ultimately the fact that he had already promised protection to Aryaka, weighs strongly with him and he decides to aid Aryaka in his escape.

(19) लोके तु स्व-का प्य हि । यदि दृष्टावगन्तव्यं स्यात् न न  
 नवम्यः । मन्व्यमो मन्व्यमिति नव । (अनवगन्तव्यं).

(20) मन्व्य इति वन्द्य Candrakas in excitement says मन्व्य  
 वन्द्य ( वन्द्य ) then remembers what he should have said and clamorously corrects himself, saying मन्व्य वन्द्य । But afterwards Viraka is too clever for him and does not fail to note the discrepancy VI 20 7 10—  
 Candrakas is to laugh the man who says—Why



should you, O Viraka, entertain any suspicions at all? I am not a Pundit well versed in Grammar. Southerners, it is well known, are not very accurate about their syntax or grammar. Being conversant with many a non-Āryan language they make many slips about gender or number and indiscriminately use expressions like आया ह्य or आर्य ह्य (along with the correct ones आर्य ह्य or आर्या ह्य). So Viraka need not make 'a mountain of a mole hill'. The various countries (or tribes) mentioned cannot all be accurately identified कर्नाट—The Karnatak, कोल—Tanjore, द्रविड—Tamil (च'न—China and च'र are outside India) म्लेच्छ—According to the Manuhasya the म्लेच्छ (non Āryans) did not care much for grammar दुग्धदासा प्रयुज्महि म्लेच्छाश्च नाभूरेत्यभेयव्याकरणम्। VI 20 13—नस्मिन्, because that would mean that Viraka has no confidence in him VI 20 21—शर्णीकलहप्रयोगम्—शर्णीकलहप्रवृत्तन कश्च मद्देशेना वस्तुवातिमय इत्यर्थः। (धर्मिनासाचार्य) कर्णाटलह literally means = quarrel indulged in by the people of the Karnatak and in the times of the author, these people were perhaps known to be fond of quarreling without any reasonable pretext. the expression seems to mean 'a quarrel deliberately picked up'. Candanaka decides on this course for he is afraid that Carudatta would unnecessarily come into trouble if Āryaka was discovered VI 20 25—पूज्यमानो माम्यमान said sarcastically जातिं न स्मरामि, such a reference to a person's low birth is bound to make him angry VI 20 27—को भणतु—The implication is that it is something unmentionable.

(31) किं वपिथेन भजेन—Let sleeping dogs lie, or, why let the cat out of the bag? It is better that the matter be not made public. It is so derogatory to Viraka. No gentleman should even utter it in so many words (of course all this is intended to make Viraka more impatient than before) शीघ्रविभवेन—शीघ्रविभव belonging to Candanaka. My character as a gentleman would suffer if I were to mention it. (ध्यानवासाचार्य explains differently, त्वदीयसदृशत्वगीकरणेन भजामि जानि पश्यता शीघ्रेण तु त्वदायत्तमेति न ते पालिदोष सुत्रायतुमिच्छामि इत्यर्थः।) A वपिथ unbroken looks very nice and inviting, but would be found to be utterly unsubstantial and worthless inside if broken VI 21 4—सर्गां ददाति—हस्तकियया केदावाप-मभिनयति। (धर्मिनासाचार्य) अक्षर- sharpening the razor blade etc.

(27) शीघ्रं गिरान्त हस्त यस्य न सूत्रप्रथे सम्पादन कर्तव्ये a pair of sci. ora. You are a gentleman now, but you are a mere barber by

caste VI 22 8—नाट्येन सना ददात—in VI 21 4 the stage-direction is simply सना ददाति नाट्येन being dropped This appears to be a mere slip as both the stage directions mean apparently the same thing ( the सनाs being of course different )

(23) कर्मस्य घ्राता ( कर्म is a चर्मबन्ध वाद्यविद्य like भेरी and पट्ट ) Viraka means to say that he knows Candanaka to be a mere चर्मकार (shoe-maker) caste VI 23 13—चतुरद्म कल्पयामे—चतुरद्मम्—having four parts कल्प् to cut to divide चतुरद्मम् कल्प् thus means to divide into four parts an idiomatic expression meaning to give a good hiding श्रीनिवासाचार्य explains चतुरद्म as पुष्टम्, which is unnecessary if not wrong VI 23 16—शून्यसहान—I care a fig for your empty threats you are like a barking dog who scarcely bites any one VI 23 27—आर्ये वसन्तसेने—Candanaka addresses आर्यक like that to ward off any suspicion from the mind of the car driver or the bystanders

(24) स्पन्दते दक्षिणे भुज—The throbbing of the right arm in the case of males is a good omen

(25) विशता—requested also now become known to me न श्लुथ—I am not saying this because I want you to favour me in return for what I have done for you

(6) सिद्धादेशालया If I become king I shall remember you and reward you suitably (Āryaka keeps his promise and Candakaka is made पृथिव्यादम्पालन X. 58 32)

(7) दुम्भ and निगम्भ were two demons brothers oppressing the gods for a long time having grown very powerful owing to a boon given to them by Siva. The goddess Durga ultimately slew them being requested to do so by the gods. VI. 27 6—निष्कामत—goes with आर्यकस्य or with मन (चन्दनक) It appears that Sarvilaka who had been searching for Āryaka comes there accidentally at that time and Candanaka is now doubly assured that his friend Sarvilaka would do the needful in the matter and he decides to help him with all his might

The episode of the interchange of cars is cleverly managed The only flaw is that Vasantasena who starts from Carudatta's house first in Sakara's car arrives an hour or so later at the same Puspakarandaka garden than Āryaka in Carudatta's car who starts from the same place some time later (see Introduction)

## ACT VII

[ Āryaka goes on to the Puspakarandaka garden in Cārudatta's car with at any hitch, and meets Cārudatta who promises him protection. Cārudatta is uneasy at the non-arrival of Vasantasenā at the garden, and returns home soon after. ]

(1) CONSTRUCT: तस्य वाणिज इव भान्ति, कुमुदमणि वप्यानि इव स्थितानि, गृन्व साधयन्तः इव मधुकरपुरुषाः विचरन्ति । ( आर्य )

मधुकराः एव पुरुषाः, गृन्व-तः।

(2) CONSTRUCT: अन्य पुरः प्रवहन् शनैः यानि किम्, तस्य अन्तरं मार्गते ( किम् ), अथवा अक्षे भग्ने ( मनि ) परिवर्तनं प्रकृत्ये ( किम् ), ( अथवा ) प्रवहः टिन्न ( किम् ), कर्मात्मोन्मिन्नदास्वारितगतिः मार्गान्तरं याचत ( किम् ), अथवा स्वैरे प्रैरितप्रोमुगः स्वच्छन्दम् आगच्छति किम् । ( शार्दूलतिलकदिग्म् )

Carudatta is trying to account for the non-arrival of Vardhamanaka—(1) He has to follow a car in front going very slowly and is unable to pass it—( But this surely could not have caused much delay, the road appears again to have been broad enough. In VI. 12, the car is described as going शयमार्गस्य मध्येन ). (2) The axle is perhaps broken and Vardhamanaka is putting on a new one ( or the car cannot move on rapidly owing to the axle being not properly fitted up ) (3) The reins are broken. ( But this is not a very important obstacle ) (4) He has to take a round about road, the shorter route being under repairs (5) Or, he is coming leisurely along, not caring much for the loss of time कर्मान्ते राज्ञानानि दास्यन्ति ते वारिणा गानि यस्य ( this is a very common phenomenon on the roads ) कर्मान्ते would mean 'on the road' ( अन्त in the sense of 'region' ) This is an altogether prosaic verse VII. 2 1—गुप्त ( concealed ) आर्यकं यस्मिन् तस्मिन् प्रवहणे निवृत्तीति

(3) CONSTRUCT: नरयनिपुरुषाणां दशनान् भिनर्भान्, सानिगडचरणत्वान् साकोपापमारः, सायो न यानि अविदितम् अविद्वद्. वाक्यमीभिः नदि रक्षितः परभृतः इव यामि । ( मालिनी )

सनिगड ( निगटेन सहित ) चरण यस्य तस्य भाव तस्मान्, अवशयेन सहित अप-  
सारः यस्य The Kokila bird is called परभृत ( nourished by others ),

because the eggs laid by the female Kokila are cunningly put by her in the nest of the वायुगी who hatches them along with her own. The point of similarity between परभूत and आर्य is, both are more or less protected by strangers.

(4) CONSTRUE - अस्मान् व्यसनागैवात् (मा) निरीक्ष्य स मातुः  
मातुः निवृत्तिं संमुपोति, इदृशीं दृशां गतम् एतन् शरीरं तस्य महाभा गुणं मया धृतम् ।  
( वशब्धम् )

व्यसनम् एव अणश्च तस्मान् उच्यते, अस्मान् is to be construed with व्यसनागैवात् ( understood from the compound ) this is ungrammatical but we have already come across similar cases of looseness of construction. The emendation न्वोदितम् does away with this irregularity and is on that ground itself suspicious. Aryaka frankly confesses that he owes his life to Carudatta who naturally would feel relieved at his safety VII 4 14—किं निगन्तुं we have already seen that Vidusaka's words are made prophetic by the poet now and then वसन्तमनः when Vidusaka sees a male person in place of Vasantasena whom he expected to see there he humorously calls him Mr Vasantasena!  
○ VII 4 19—शरीरोऽस्मि—एतद्गणमात्रमाप विपप्रतीकार इति भावः । ( धानिवासावायः )

(5) CONSTRUE ( अथ च ) कृत्स्नमस्य मिहिलान्नक्षत्रं पृथुरक्त  
मवस्था ताम्रलोलावताक्षं च एवैव ममा कथम् इदम् असमानं प्राप्तं पादप्रमम्  
एकं निगडं वदानं । ( मालिना )

कारणं च ( trunk ) इव समो बाहुश्च यस्य स मिहिल इव शीतो उरुता च असी यस्य  
स पृथुर समश्च ५ १ यस्य स ताम्र लोले आयत च ५ १ शी यस्य स A person  
with long arms full stout shoulders a broad chest and broad reddish eyes is believed to be a highly fortunate महापुरुषः Hence  
Carudatta is surprised to find him in the dress of a convict VII  
5 2—वापालं प्रकृतिं यस्य ॥

(6) CONSTRUE त्वं विधिना एव उपनीतं चशुनर्षयम् आगतं, अहं  
प्राणान् आप ज्ञानम् न तु गणनागर्तं वाम् ।

विधानोपनीतं—प्रयत्नद्वारायस्य महापुरुषस्य स्वयमुपस्थितस्य वानलाभो मनेव  
भागधेरमित्यर्थः । ( धानिवासावायः ) VII ३ 7—सगच्छन्वानगन्तान् श्रीनरामावाय  
says वा वयाम् निगन्तानि प्रा म्याम । एतन्निप्रहृष्टतापन्वान् स्वानर्थमाचक्षतेति भावः ।  
This speech of Vidusaka appears to be नान्तस्मिन् Vidusaka is  
none too pleased at the turn of events he is afraid that

Carudatta would unnecessarily be involved in a dangerous affair. The fetters are, so to speak, staring him in the face. He says to Carudatta—'Āryaka ॥ giving you *दन्त* fetters, well, it appears that you would be associated with fetters soon enough. Āryaka is luckily out of the soup, but we are now going to take his place. So let us depart from here as quickly as possible (It is not necessary to take *प्रिय्याम्* as *निगडानि प्रास्याम्* the simple sense would do equally well)'. The speech of Vidusaka brings out his great concern for Carudatta as well as his practical acumen. Some take *निगडानि* to refer to the fetters of love VII 6. 11—*स्वयमाहप्रणय—*a favour done voluntarily is naturally more welcome *स्वयम् एव ग्राह्यम् तदाभूत् प्रणयं तत्र (or यस्य तत्र)* अल्पेषु सत्वारं यस्यां सा VII 6 16—*दुःखम् पुण्याणां सचारं यस्मिन्, प्रवहणं, पादचारेषु सन्ध्यामाप दाकता श्वाप्रगमनं तद्ग्राह्यं तन्नयति अन्यथा च ग्रहणभयमस्त्येवति भावः* । (धनिवासाचार्य)

(7) CONSTRUE क्षमेण वाचयान् मन, मनु मया भवान् वाचयन् स्वयं, कथातरप भवता स्मर्तव्य आत्म स्वामा अपि विस्मर्यते, प्रयान् स्वाम् अमरा पथि रक्षन्तु त्वया अहं सरक्षित, स्व भाग्ये परिश्रित अस्मि, ननु इ तत्र अने भवान् हनु । (धार्मिकी उक्तिम्)

This verse is made up of a dialogue between Carudatta and Āryaka (such verses containing passages uttered by two persons are frequently met with in Sanskrit literature) भवान् वाचयन्—Āryaka means to say that Carudatta was his वाचयन् *par excellence* and so there was no need to go to any other वाचयन् स्वस्मापि विस्मर्यते—Just as one can not ever forget his own self Āryaka to whom Carudatta is as dear as his आत्मन् was hardly likely to forget him स्वामा स्वर्तव्यः विस्मर्यते इति वाक् । यावत् स्वयं रश्मितिपाविनप्रदं कथं विस्मर्यते इति भावः । (धनिवासाचार्य) त्वया अहं सरक्षित—त्व म देव इति भावः । (धनिवासाचार्य) ननु हे The भाग्य itself was really due to Carudatta's help महव्यापारिस्तस्य चेप्रवहणमास्तु स्या इ मे भाग्य स्यात् तस्माद्भाग्यमपि स्वामन् प्रताप्यं फलदायि भावः । (धनिवासाचार्य) VII 7 1—महती रक्षा न वर्तते—a proper watch ॥ not initiated धनिवासाचार्य takes रक्षा to mean 'protection' safety and explains as follows—महती विरम्यायिनी रक्षा न वर्तते न सभवति रक्षा प्रयवस्थान तस्य शास्त्रादि भावः ।

(8) CONSTRUE मनुगत एव महत् व्यक्तं कृत्वा अस्मिन् (प्रदेशे) क्षणम् अपि हि स्थानु न प्रयास्तम्, (इ) मेऽयं, निगडं पुण्यकूपं शिवं हि क्षितितपस्य चारुण्या परवयु । (मर्द्धिणा)

Cārudatta is taking precautions for his own safety and asks Maitreya to throw the निगड into the disused well. Kings are called चारुचभुः, चोरे पश्यन्ति राजान

(9) CONSTRUCTION ता कान्ताम् अय अपश्यत, ( मम ) वाम लोचन स्फुरति, अकाणपरिवस्त मम हृदय व्यसृते ।

अनिमित्तदर्शनमकारणदु री चानिष्टं सूचयत इति भाव । (श्रीनिगमाचार्य) VII 9.1-  
न आभ्युदयिहम् ( अभ्युदय प्रयोजनम् अस्व ) The sight of a भ्रमणकृ with his  
shaved uncovered head was regarded as insuspicious

This is the shortest Act in this play and seems to have been raised to the dignity of an Act simply to make up the number ten, which number of Acts a Prakarana is required to have

## ACT VIII

[ Sakāra with Vita and Ceta, is waiting in the Puspakaran-  
daka garden for his car to take him back to his residence. He  
sees Saṅvabhaka (recently turned Bhikṣu) enter the garden, in-  
sults him and kicks him away. After a long time, Sthāvaraka  
Ceta comes with the car and Vita is surprised to find Vasanta-  
senā seated therein. On learning that she had occupied Sakāra's  
car through mistake, he promises protection to her and tries to  
persuade Sakāra to go back on foot, telling him that the car  
contained a demoness. His attempts however prove futile, and  
Vasantasenā is discovered. Sakāra tries to make love to her  
but is unceremoniously kicked by her. Sakāra then asks Vita  
and Ceta to kill Vasantasenā. They refuse and Sakāra manages  
to send them away under some pretext for a while, when he  
strangles her. When Ceta and Vita come back, Sakāra requests  
them not to betray him. Vita leaves him in disgust, determined  
to join Sarvika's revolutionary party. Sakāra asks Ceta to  
go back to his house and wait there for him, and makes a hasty  
exit himself.]

Just afterwards Saṅvabhaka returns to the garden and suc-  
ceeds in reviving Vasantasena and they both depart for the  
convent nearby.]

(1) CONSTRUCT. निरोद्ध सवच्छन्, ध्यानद्वयेन निर्व्वं जायते, विपनाः  
इन्द्रिययोगं विनामयित धर्मं हान्ति ।

ध्यानम् एव पदं तेन, इन्द्रियाणि एव योगं. An ascetic's first duty is  
naturally to control his belly and the sense-organs, for one who  
has gone under their control can never hope to secure salvation.

(2) CONSTRUCT. येन पञ्चजनाः मारिता, मिय मारयित्वा ग्राम, रक्षितः,  
—ए अग्रः शब्दाः मारित —त नरः अवश्यम् अपि स्वर्गं गच्छते ।

Saṅvabhaka has caught the ascetic-jargon all right. Such  
an enigmatical way of describing highly philosophical truths  
is quite common in Sanskrit (and also Indian vernacular)  
literature. पञ्चजा—the five sense-organs, निर्व्वम्-अद्वियम्, ग्राम—the  
body, शब्दाः-शब्दज्ञान. The prima facie sense of the passage is—

A person secures heaven, when he kills five persons a woman etc. Now the Sastra condemns all हिंसा and to kill a woman is the most heinous crime; so, how can such a murderer ever hope to secure heaven? The contradiction is to be removed by taking पञ्चानस to mean the five sense-organs, and स्त्री to refer to अविद्या etc. The meaning then would be—A person who has controlled his sense-organs got rid of Avidyā preserved his body from contact with अधर्म and in consequence rendered अहंकार impotent, secures salvation अरल अण्डाल-अहंकार is really सरल but is made अरल if the sense organs are controlled etc. (There is no glory in killing an अरल person so अरल अण्डाल should be explained as 'The powerful अहंकार being rendered अवक is killed easily enough') The reading अरल स अण्डाल is simpler. The word पञ्चानस is used in the Rgveda to mean the five tribes निपादपञ्चमा चत्वारो यज्ञा ० ईश्वरा इतरो गन्धर्वा अपुत्र रसांसि च स्वयम् is obviously used here in the sense of मांस यत्र दुःखं च भिन्नं च प्रसन्नमनसम् । अर्भिनोपोपनीत यत्तत् सुखं च पदाश्रयम् ॥ इति निर्जनादिह नियमुखाय स्वयंशब्द ॥ (शान्तासाचार्य)

(d) चित्तं न मुञ्चिष्यते who continues to harbour evil or irreligious thoughts. अममृतावतस्यारिचिह्नारो वहिस्सन्वासवसिस्स । सत्या तु चित्तगुदी किमन्येनति भात । (शान्तासाचार्य) VIII 3 10—पृथीत कषायोदक (water made कषाय or reddish) यत्र नृ राश्विययात्—here राष्ट्रिय must be taken in the sense of 'the king for Sakara was the राष्ट्रिय' It is possible to explain the expression as राष्ट्रिय-राश्वी ययात् where राष्ट्रिय would mean 'a Police Officer of high rank,' but Sakara does not appear to have held such a position from the play itself VIII 3 17—एतेन it appears that some Bhikṣu had happened to insult Sakara some time and as a consequence thereof Sakara had declared war on all Bhikṣus without distinction, and tried to drive them away as one drives along a bull by holding him with the nose-string नासिकां विरुषा this is to be understood literally Sakara had actually inflicted the नासिकवेद on the Bhikṣus which explains the सख्यम् in the stage-direction in VIII 3 13 See also VIII 45 11 VIII 3 23—आपादरम् (आ पिबन्त आम्भन् इति आपानम्) a drinking booth It appears that the wine drinkers used the red radish as a sort of condiment after breaking down its top (मूलस्य हि परमममप्रभायमप्लीय वाण्डनामुद-सौक्रियते । अ-अनागायय) VIII 3 24—निर्वेदेन धृत कापाय (कषायेन रसः) येन तम् VIII 3 25—इदं Vīta tries (unsuccessfully) to divert Sakara's attention to the beauty of the उद्यान



(4) CONSTRUE अशरणशरणप्रमोदभूते वनतरुभि क्रियमाणचारुक्रमं, दुर्गमना हृदयम् इव अगुप्तम्, नव राज्यम् ॥ अनिर्जितोपभोग्यम् ( इद् उद्यानम् ) । ( पुष्पिताया )

अशरणाना ( न विद्यान शरण abode येया तेषां ) शरणभूते प्रमोदभूते ( or शरणप्रमोदाभि भूते ) क्रियमाण चारु इव यस्मिन् तत्, अगुप्तम्—easily accessible ( referring to उद्यान ) uncontrolled ( referring to दुर्गमना हृदयम्, तदि परिहिता-दिभि प्रथममव प्रकटाभवति—धीनिवासाचार्य ) अनिर्जितम् अत एव उभयग्रयम् ( यथा शक्तिररापादन राज्य प्रमादनुरचनप्रतीसामोभ्या क्त्वासायंमनात्मसात्कृत भुज्यत तथा माथा-रथ्याप्र स्वयचित स्वमिद् स्वस्य च स्वैरभोग्यमित्यर्थ । धीनिवासाचार्य ) and so Sakara has no right to prohibit the entry of the Bhiksu in the garden Viti tries to impress on Sakara the virtue of obliging others by referring to the case of the forest-trees and winds up by saying that the garden was free of access for all. A newly-conquered kingdom must be governed with great tact, the king must allow a lot of latitude to his subjects at the start lest they might be displeased ( of सद्य बुधने महाशय सहस्राद्रेगमित्य मनेदिति । अचिरो-पनता स मदिरा नक्तापिग्रहणा वज्रमिव ॥ Raghu VIII ) VIII 4 1—उपासक—a worshipper ( of Buddha as the शाक्यभिषु uses the expres- sion It is usual for ascetics to address the ordinary people in some such manner ) VIII 4 6—स्मिद् नापि —Sakara (deliberately) takes उपासक to mean a server ( by shaving others ) VIII 4 11—धय —धनमहृतिनि धय one who cares for money, a चादौर ( चाद वाक यद्य म ) or materialist with the motto कृणु इत्या धुन पिबेत् । भग्नी भूतस्य दहस्य पुनतामन कुत । पुष्य —what gives पुष्य, a tank ( कोपस्य इष्टकामर्तिन निगमम् ) which by giving water obliges creatures ( or, granary which holds plenty of corn ) कुम्भकार is also पुष्य because he manufactures or sells useful for sacrificial purposes Sakara deliberately perverts the meanings of these words VIII 4 21—

यत्र पशान् the Sakarism involved being that on learning that the garden was a gift to Sakara one expects a further state- ment that it was a special preserve for the aristocratic people only in place of which the statement is made ' that dogs and jackals drink water therein ' Apparently Sakara becomes aware of the absurdity and adds that he considers the waters to be so sacred that even he does not bathe in them It was a monstrous thing on the part of the Bhiksu therefore to wash his dirty garments in that पुम्भरिणी ( Sakara is undoubtedly right here for these Bhiksas, ascetics etc are generally extremely filthy and dirty ) VIII 4 22—पुराण , a very accurate

description of the dirty garments एकप्रहारिक — एक प्रहार अस्ति अस्य one who requires only one stroke for being killed एकप्रहारिक करोमि therefore means I shall kill you quickly with one blow your offence has been so great VIII 4 21—यथा Viti makes another attempt to divert Sakara's mind to something else

(5) CONSTRUE अस्य ललाट उद्वि कशविगहान् अद्यपि तथा एव गोरा, कालस्य अत्यतया च स्क्वे शीविरंरुत किं न जान, कपायवस्तरचना च न अभ्यस्ता, वक्षान् च दूर लगूगान् पग उयात् प्राशब्धि (सत्) स्क्वे न सतिष्ठत । (शादूल वरु वित्तम्)

If the Bhikṣu had been one of long standing the ललाट उद्वि would have been dark and soiled owing to the sun's heat etc the चादर would have made a scar on the shoulders (the ascetics have a peculiar way of dressing themselves the two ends of the one garment worn by them are knotted together on the shoulder where naturally a scar would be formed by the knot owing to constant friction) and the garment itself would not have been loosely and slovenly worn (सति तु परिचये स्वप्रमाणानुगुण साधन धार्यैत वदन्संस्कारतया न लक्षितं न वा ह्यवाद परिश्रम स्यादति भावः । धानिशासाचार्यम्) Viti's guess is quite correct for only a fortnight or so could have elapsed since Samrahaka took to renunciation VIII 5 4— जातमान एव this is a good instance of giving a dog a bad name and beating it. VIII 5 9—एन सार्धम्—Viti asks this because there was there only he who could be so consulted and he had already given his opinion (मुयताम् गच्छु VIII 5 6) VIII 5 15—भृष्टरु Sakara addresses his heart in a very affectionate grave manner (This scene also very effective on the stage Incidentally it shows that Sakara is far from being a fool) VIII 5 28—सूक्ष्मा पानीयात् पदस्य पङ्कट्ट पनीयस्य दुर्दृष्टव सर्वविदितमपि नास्य विदितमानं विलक्षणमिदं वयेयं कामनि भावः । (अज्ञानमाचार्यम्)

(6) CONSTRUE इयं वरुवग वियस्तमनन्वरे तिन्शकलवृक्षमि मात वृक्षे मूत्रे मारुकास्ता

कायस्ते मन येष्टा च (or विपर्येष्ठा मनयेष्टा) यथाते तिलाद्या वरुलान इव वृक्षाणां (odies) यथाते मातस्य वृक्षा इव ते persons like Sakara acting perversely are no better than stones and trees VII 6 1—जात्रेण चेष्टया जान गत निन्ति न तु वाचा तान्ममय निन भावः । (अज्ञानमाचार्यम्)

(7) CONSTRUE कल्पुष्माभिता कगानिषद्दत्तन परष्टेना वृक्षानां सचिजनेन पात्रेण अनि वृष्णा सदाग नरा इव अनृतिं यान् । (वशम्भुः)

कः एव च शोभिता क्तोराभ निपदाभ (or क्तोर च निष्पद् यथा तथा)  
हताभ च खरेता ( प्रेक्षणान्प्रबोधनो न यथे-शालवभावाय )

(8) यथा कर्म विशेषे चित्रा द्रमाणां शिखरलक्ष्म्य (or यथासु)  
अत्रप्रसङ्गात् VIII 7-तुलनवचनमिव ह्यन यथा हि श्यामादिना न चानाम् ।  
( शालवभावाय )

(9) GORIS RE शिखरलक्ष्म्य चित्रा विमनितानाम्प्रन विवदने, न पुनस्त्य  
(श्यामि विमानेभ्यः) न म एव (मदन) मृदु भवति, न एव वा भवति । (आया)

इ मत् पुत्रापुत्र उ सपुत्र्य knows full well that only mutual  
love can lead to happiness and so he no longer pursues a woman  
who does not love him a सपुत्र्य on the other hand pursues such  
a woman with greater zest

(10) तुल्यतम वानेन सद्रुह — इतिहासात् विद्वत् कुर्वितवान् सूयः इति  
विश्वामित्रोऽप्यब्रवीत् स विद्वान्प्रसादम् । ( श्यामिभावाय ) सन्ता — (heated  
up with भूमि distressed with गावरी) इति पुत्राणां ह्यन यथा सा,  
Sakara for once is right here in his reference

(11) CONSTRUE गोमुल प्रतिमुक्ताश्वरुहल छायां निद्रायते कृष्णाति  
वनमृग च उज्ज सरस पथ निषायते सतापात् अनिशङ्किते नो मगरामार्गं न भेद्यते,  
मरणं च तत्तां भाग्यम् अपास्य क्वचिन् क्षम्यते मये । ( शादूलविक्रमदितम् )

प्रतिमुक्ता श्वरुहल इत्यत्र येन तत्र the heat was so great that all  
activity had come to a stand still and everybody was thinking  
of resting himself ( Apparently Vita could see from the garden  
itself that the road to the city was quite deserted ) Vita thinks  
that Sakara's car driver must have halted on the way on  
account of the heat

(12) CONSTRUE ( इ ) भाग्यं सूयस्य वाद् मम श्यामि निगमनं गच्छति  
मगावणं वृषभामाम तान्ता नरपुत्र्यमनुष्या ऋणम् इ वस्तुतः सुदुष्कारानिदण्डा  
आत्थानवत् न ( म लिना )

Sakara means to say that while all others including even  
the birds are able to rest in the shade he alone is required to be  
in the sun's heat to find out if the car is come गच्छति नर  
सुदुष्कारानि ( श्वरुहल may also be explained as सुदुष्कारं एव गच्छति तत्र  
निदण्डा ) VIII 12 7-मार्गं सार्धं said sarcastically meaning You  
know nothing of music



(17) Vita says that Vasantasena apparently changed her mind about Sakara and was now prepared to meet him for the sake of money, under pressure from her mother. Seeing that Vasantasena denied that allegation, he thinks that Vasantasena's arrival there could then be attributed to the inherent cringing nature of a courtesan अशोभनीयस्वभाव यस्य तेन वेष्टभाव वेष्ट्यात्व or residence in a courtesan's quarter VIII 17 7—यदि , the usual विपरीतोक्ति is there the passage also shows that Sakara is a cunning fellow. VIII 17 16—एव गवतु—This shows that Vasantasena was not recognised by Sakara when he looked into the car. He of course could make out that it was some woman (all talk about राक्षसी and चौर was mere tomfoolery on his part) But owing to Vasantasena's misfortune, Sakara immediately afterwards changes his mind and decides to go back by car VIII 17 18—एव this shows Sakara's vanity VIII 17 19—दुस्त्र विप , it is impossible to change the nature of a wicked man. Of दुर्जनं सृजनात्तु यत्नेनापि न क्षयन्ते । सस्फुरणापि लग्नं च सुगन्धीरिव्यति ॥ VIII 18 1—मात आम्बर इति भोग्याया मानुवदानमथ मौर्ध्यात् । ( श्रीनिवासाचार्य )

(18) दशने may be taken as vocative singular also

(19) अम्बिरामानुसा , पुनरुक्ति शृंगालेन मृताङ्गम्—हृत्पदम् as Vasantasena is compared to a शृंगाल ( not even a शृंगाली )<sup>1</sup> VIII 19 14—दस्त्र Sakara has now become very angry, when he finds that Vasantasena considers him to be quite inferior to Carudatta and so in a vulgar way says मदीयौ VIII 19 18—यद्रवतु , Vasantasena also intoxicated with her love for Carudatta is equally determined not to yield an inch regardless of consequences

(20) दश नरना एव उपलम्बण्डल ययो ताभ्याम् , चाटुस्तेन ताडने लम्पनाभ्याम् Sakara means to say that he would have very much liked to use his hands to pat Vasantasena in amorous sports, but that being now impossible, he would use them to drag her down from his car वादिदृष्टिता—तासु जायया had nothing to do with her, so this is हृत्पदम् similarly nails cannot be compared to उपलम्बण्डल, ते is unnecessarily repeated

(21) CONSTRUCT गुणममावेता एता मिव मन्त्रवु अघ्राता , उपवने दसा रता पक्षवच्छद् न अहति ।

(22) लम्पनाभ्याम् इति, that is very long and costly बुद्धु बुद्धु इति ग्राहनास्तादानुरणम् । ( श्रीनिवासाचार्य ) VIII 22 9—अनायेव

राघः, no smell (that is trace) even of an अकान Sakara puns upon राघ and सस्य there is no अवर्द्धगय as they had not to deal with any राधनी ( who would be stinking all over ) VIII 2 1<sup>a</sup>—<sup>२</sup>णीं पथाय—for even to hear such a thing would be a sinful act

(<sup>3</sup>) CONSTRUCT वाला खिय च नगस्य विमूण च वरयाम् वसथस्य प्रणयेररागम् अनागतम् पूना यदि अ० घानयामि वन उडपन पाटाङ्गना तरिप्ये । ( वननातलवा )

वाला खिय etc all these are significant expressions showing the enormity of the crime Sakara was thinking of perpetrating वालाखय श्रीवद, नगरस्यैव दुःखानन्दम् वेत्यानागरस्य मन्त्रे स्वाधोन्मूलनम् प्रणयश्राह् इतरप्राथम्या चैवनेकनवाप्यत्र फ्यास्त पातायनम् । किं पुनस्तमुत्तितामान भाव । ( भानिवासात्वाय ) अवानन्ता प्रत्यम्ब अपचार यस्या ताम् who was loving like a बुलाङ्गना Vits means to say that he would be liable to being thrown into a terrible hell and would not be allowed to enter heaven ( all souls have to pass the वैतरणी नदी before they go to the other worlds only meritorious people can cross it ) VIII 3 2—<sup>३</sup>दुप—a boat Sakara treats the reference to the परलोकनी as a huge joke and says that he would be prepared to lend a boat to Vits so that he might cross that river

(<sup>4</sup>) A very common idea in Sanskrit literature of धर्मिणिरापो हृदय चन्द्राशाप्रयमानिला । राग सच च चन्द्रा मत्तत्रा सवदाहनाम् । Manusmṛti. सुहृन् च दुःहृन् च तथा साधनता VIII 4 1—तन हि Sakara has an easy way to get rid of the difficulty posed out by Vits he suggests that Vits might kill Vasanta-sena screening himself with a फालन VIII 4 2—<sup>३</sup>द्व नयनद्वेष्या Ceta means to say that he has already committed one crime in bringing Vasanta-sena there ( may be unconsciously ) and he does not want to add to his sin VIII 4 3—<sup>४</sup>प्रभवति a beautiful sentiment एतन्नाश्रु न पीडितान् इत्येव । ( भानिवासात्वाय ) वाग्य is superior to every thing in this world and must not be bartered for any consideration whatsoever VIII 4 31—<sup>४</sup>वाग्य the ideas about the परमान of सुहृन् and दुःहृन् of the illiterate Ceta are very naturally portrayed They are philologically crude but sufficient for the uneducated people to keep straight.

( 5 ) Ceta means to say that the very fact that he is born a गर्भेण shows that he has already a load of sin to his credit Surely

he is not such a fool as to add to that store by committing any more crime<sup>s</sup>

(20) **CONSTPUE** वरिमुक्ता दृष्टि प्रय अपि एव नाम पर फग् इन्द्रात् प्रसन्न भवान् (पत्र फग् इन्द्रात्) तस्मान् वे असद्व्य वदन्ति मद्रा यन्-न (त) अमी इधम् एव अय नाश न यन्ति । (सप्तमेऽध्याये)

Vits is contrasting the behaviour of Ceta with that of Sakara. Ceta is mere servant born poor and working in strained circumstances thinks of the पत्तोय and desists from evil deeds. Sakara born in prosperous circumstances really should not even think of evil deeds and should try to secure greater पुत्र but he positively is setting his face against all पुत्र. One could have excused many an evil deed on the part of Ceta but there can be no excuse for Sakara. Sakara's fall is far greater and his wanton behaviour ought to be subjected to a well merited chastisement.

(27) **CONSTPUE** दशत इन्द्रात् विम वत् अन्व दाम् तद् न इन्द्रात् वत् अन्व दाम् । इन्द्र न मद्र, वत् भवान् इन्द्रात् न इन्द्रात् । (उपजाति )

Vits is विम because he favours the strong though unworthy and bullies the poor though worthy. Really Sakara deserved to be a servant receiving his orders from Ceta. If their intrinsic worth is taken into consideration. Both Sakara and Ceta have their points of weakness and so they can be worked upon by Vits but then Vits acts in a whimsical manner and does not give each of them his due.

(28) You oblige others in order that they might help you in case of need but here was Vits fed and feasted so long turning ungrateful and acting as an enemy!

VIII 28 —**विप्राजलना**—It appears that Vits gave a sign to Vasantasenā not to be afraid which was noticed by the cunning Sakara. Mr. Kale takes it to mean a sign given by shaking off Sakara's (or Vits's) head showing that Vits would not allow any violence on the part of Sakara. This is too clumsy and quite unnecessary.

VIII 28 9—**मद्र-पत्र** (शब्द in Marathi) a wine cup in any rate it must be something very small to allow a Sakarisa in the use of मद्रात् मद्रात् (समुद्रात्) वदन्ति मद्रात् मद्रात् मद्रात् । (ध. नारायणाय)

(29) भवति even in the most noble families are born rascals and blackguards

(30) CONSTRUE : वसन्तसना हि शोण्डियिभावान् अमलमथ मूर्खे न भजेत्, तस्मान् एष ( अहम् ) अस्या इविवक्तं करोमि, काम हि विविक्तविश्वम्भरस । ( उपनात् )

विविक्त ( or विविक्ते ) विश्वम्भरस यस्मिन्सु Vits thinks that Vasantasena may perhaps change her mind and accept Sakara's suit but she would be ashamed to do so in his presence VIII 30 7—न्यासेन ( also नाशन ) so that Sakara agrees to Vita's suggestion understanding शोण्डियि in his own way VIII 30 15—अथवा note how Sakara is very cunning and more than a match for Vits कपटेन चरताति ( or चरतीति ) कपटिरु रूपयुक्त कपटिरु is पुनरुक्त or कपट्यु कपटन् ( extremely cunning )

(31) सक्थेन शीर्षेण to bow down with the head with the turban on implies great respect श्रेयस is taken by धानिवासाचार्य to mean ते वयम् काष्ठमया --made of wood have we no feelings that you should slight us in this manner? ( कथमया would mean 'full of misery ) VIII 31 3—अकन्त मुखं यस्या सा for Vasantasena does not like even to see Sakara's face

(32) CONSTRUE ( हे ) शूलचरितं, ललुप्तं, जानद्वेषं ( स्व ) मा धनं कथम् इह परिलोभते सुभारतचरितं विशद्वहं कमल मधुपा न हि पारत्यजति । ( सुभिताषा )

Vasantasena means to say that it was futile on the part of Sakara to tempt her with money How could he ever think that she would leave the virtuous noble Carudatta to turn to him, a base wicked fellow? तन्माशुद्रगुणं सुजनं चारुदत्तं विद्वयं का त्वामाभां द्रव्य-लोभनाथम भजत इति भावः । ( धानिवासाचार्य ) सुचरितं चरितं यस्य स तम् ( refers to चारुदत्त ) while Sakara is शूलचरितं ललुप्तद्वहं is contrasted with निद्रुप्तं, जातं दीपा यस्य स or जानद्वेषस्य परिलोभने used in a causal sense मधुपा—bees also appreciative persons रमावद्

(33) नोमा पणवीणा— for a courtesan who loves a poor but worthy person cannot be charged with having sold her love for money धनं पारत्यज्यं गुणं प्रदृश्यं प्रीतिमस्त्यो कारणमिति मन्त्रः । ( धानिवासाचार्य ) VIII 33 —महंकारं Carudatta corresponds to the सहस्रार tree ( which produces excellent fruit ) and Sakara to the पलाश ( which



at best can put on flowers) Vasantasenā cannot therefore possibly prefer Sakāra VIII 33 6—पुन . विचकोऽपि न ह्य— This is a good illustration of Sakāra's fault finding nature or tendency to wrangle at all costs. And there too he blunders as usual. His grievance now is that he is referred to as पलाश (he apparently has no objection to Carudatta being referred to as मदनर) by Vasantasena who could have at least called him विचक्र. Now पलाश and विचक्र are one and the same, a fact of which Sakāra seems to be ignorant. Some suggest that पलाश should be taken to mean the शमीश (or, even ■ राशस), so that the विचक्र which puts forth attractive flowers could be really superior to the पलाश and Sakāra's speech made to give some sense (But all this trouble is hardly necessary in the case of the speeches of Sakāra) VIII 33 8—हृदयगत एव Vasantasena means to say that it was no wonder that she should be remembering Carudatta. How could she, even if she would, forget Carudatta who is enshrined in her heart? VIII 33 11—अद्यपि, Sakāra gives a savage reply—If Carudatta was her हृदयगत so much the better for him, for he could now kill two birds with one stone. By killing Vasantasenā, he would also kill Carudatta. (It is also hinted that this very killing of Vasantasena would be the cause of Carudatta's death स्वयि मरितया हृदयगतोऽपि मरितो भवतीत्यर्थः । ल. १० शोषारोपेण चादत्त राजा नदयिष्यामिति भावः । (श्रीनिवासाचार्यः)

(34) This verse is on a par with I 47, mentioning some well known names in mythology, mixed up in the Sakarian way, without rhyme or reason. शर and मन्द (who was not the son of बालि अहद was वाग्भुज) are one and the same. कालमि was not a रम्भापुत्र (the apsaras Rambhā is not known to have any son). He was an asura, grand-son of Pralhāda killed by Viṣṇu and later re born as Kamsa killed by Kṛṣṇa. In the Rāmāyaṇa, there is one Kalanemi, Ravana's uncle who was killed by Hanumat. सुवपु—referred to in the Brhatkathā, but not sufficiently well-known. इति राजा—It is a historical king. He may be King Rudradāman of the Ksatrapa dynasty (about 150 A. D.) शोषारुज—Asvatthāman चाणक्य—see notes on I 33 पुन्धुमार—(the killer of the demon Dhundhu) king of Ayodhya, Kūvalayāsya by name निरह—The father of king Haricandra. He wanted to go to heaven in his human form, which his preceptor Vasistha

declared to be an impossibility Trisanku then approached Visvamitra who by his power of penance sent him to heaven, but the gods would not have him there and Indra hurled him down. But Visvamitra prevented his falling down to the earth made him stay hanging down in the अंतराल and began to create a new universe (A compromise was then arrived at and Trisanku remained as a star in the अंतराल and Visvamitra ceased his anti Brahmadeva activities)

(35) सीता lived in the द्वारपर age besides भारतयुग ■ not recognised as a युग (one can talk of भारतयुग) VIII 35 9—न स्रुगा मनोरथा यस्य स (पयाप्तानुभवात्गमादिनि भाव । श्रानिकामाचार्य) VIII 35 10—अथवा , Va. antasena does not scream, for that would have meant that she was afraid of death नम आयाचारदत्ताय—It is usual to remember the object most dear and sacred to oneself at the time of death (the importance of the dying thoughts is emphasised in all great religions. Cf अन्नकाले च मामव दमरन्नुस्त्वा क्लेशम् । य प्रयाति स मद्राव यान नास्त्यन मगद ॥ य य कापि स्मरभाव त्यत्यन्ते क्लेशम् । ■ तन्वेति कान्त्य सदा तद्रावभाविन ॥ १ III) पुण्यलोककाले स्मृतो दहन्तरेऽपि सगत स्यादिति भाव । (श्रानिकामाचार्य)

(36) CONSTRUE दोषकरणिकाय, अविनयस्य आवासभूता, सताम् अग तस्य तस्य (चाहदत्तस्य) किल समणे रक्षताम् कालागताम् आगताम् एताम् (अहं मारि तवान्), बहो निजक भूयस्व किम् एव (अहं) समदाहगामि, यथा भारते सीता (नथा) निश्च सा आप अन्धा सुमृता भ्रियते । (शार्ङ्गलिक इतिम्)

कालगतस्य might be separated as किल + आगतस्य (in which case, Sakara guesses that Carudatta must have also gone to the garden कालगतताम्—Vasantasena came to (meet Carudatta, but in tend met) काल निवर्त यद्बो is equal to निवर्तद्बो अन्धा lit mother, a poor helpless woman' निश्चान्ता सुमृता भ्रियते involves Sakarian tautology and absurdity Sakara as though distinguishes between मृता (or दुर्मृता) and सुमृता (सुमृता is just more emphatic) and निश्चासमरण and सन्धासमरण The meaning seems to be simply—'I have taken out the last breath out of her body and she is now well and truly dead' अपि is निर्णयक, or used for the sake of emphasis.

(37) CONSTRUE इच्छन्त मा न इच्छन्ति इति रोपेण गणिका मया मारिता, शूय पुण्यकाण्डक सदसा उन्नामिता इति पाशत (मागिता) य. असौ इदं पुत्रस्य शूत्रेण व्यवहित न पश्यति, मेवावाञ्जन (स) मम भ्राता पिता, द्रोणदी इव सा माता ।

शूदे might also be शूय पुण्यकण्डम् पदेन may be taken with उत्सानिता also मेघवज्जिन—defrauded of a great pleasure-giving opportunity (गवा) Sakara means to say that his parents and his brother ought to have been present to see his heroic deed with their own eyes. What inconceivable pleasure could have been secured by them in seeing Sakara act so bravely! Truly they have missed the fun of their life! मलय सु द्रोपदी is Sakarism for द्रोपदी इय सा माता (of course there is no सम्बन्ध between Draupadi and Sakara's mother) VIII 37 13—श्री this incident referred to here casually becomes the turning point in Carudatta's trial in the text Act VIII 37 14—तत्रापि पपिन , to kill a woman is the greatest sin: even he who sees शूर्यर incurs sin after the maxim of हृत्ननमन दृष्ट्वा येदि गुणान्के etc. The suggestion is that a sinful person even while dying causes a lot of misery to others VIII 37 32—अशरुम्—may be taken as a substantive also VIII 37 43—अविचारित The good hearted Ceta considers himself responsible for the tragedy, for if Vasantasena had not been somehow brought by him there she could not have been killed.

(38) CONSTRUCT द्वाभिशेदरुवाहिनी विगमिता रवि रश्मि धाता, हा हा ( इ ) अशरुम् सुवदने ऋडामाडासिनि, हा सोन यनदि प्रसन्नलिनि हा मातृशाम् आश्रय । हा मन्त्राशयववाकर मयभय विपनि नभति । (शाम्नावसीजितम्)

A beautiful verse. It would be seen that the same Vita describes Carudatta in Act I (verse 48) before in an equally poetic manner. The poet thus gives us an impartial description of both the hero and the heroine by the same person. द्वाभिशम् एव उदरम्, उदरवाता अरवर. The स्वदश of गत (Madana's wife) would be स्वगतम् (or गत प्राप्ति युनमिति शेष) । स्वम् उदरवाता गता इत्यनावावाहिते भाव । ध निवाशावार्थ) अशरुम् भूषानि यथा in the case of other women, the ornaments show the body to advantage Vasantasena on the other hand herself makes the ornaments more beautiful. आमले-स्वामरण प्रसारनाय प्रसारनविद्य । Vikram II इयमवयवे पाण्डुनामिर-रुनभन्ता । Malati कीर्त्या रत्न अशरुम् इति प्रहस्य पुदिन यस्या गौतम्यम्य नदी-सौभाग्यम् एव एव तस्य आश्रय

(39) With Vasantasena has departed the glory and splendour of Ujjayini! VIII 39 अ—इत्यशरुम्नाय प्राप्त—It is very amusing to hear Sakara calling himself अनय in this way

(40) सामान्यतो धधनु—नाह विदयत प्रमादनीय इति भाव । ( धानिवासाचार्य )  
 Let it be only said that the murder was committed by ' a person  
 or persons unknown ' कापापग—a copper or silver coin ( कापस्य  
 कापेण वा आपण कपस्य अय काप ), according 'o the मेदिनारोप its value  
 was one sixteenth पय ( असीतिभिर्वैरापने पय इत्यभिधीयत equal in  
 value to eighty काप ) वाडि—equal in value to twenty cowries

(41) CONSTRUCT अगानि भवन, हेम हि विमुचताम्, परिभवकाण्डिकाम्  
 नतार्थं मतिं रिक्, त्ववि मम सगन च कगचिन् मा मून्, अछिन्न निगुण धनु इव  
 निगुण ( त्वा ) त्वज मि । ( महर्षेजा )

अहम्य कृतवत पश्चात्तापोऽपि कश्चिद्गुण काऽयमुन्नतप्यतान प्रहय इति भाव ।  
 ( धानिवासाचार्य ) लंगुण—stringless, ( गुण—string with धनु ) void of  
 virtues ( with शरार ) त्वाम् is to be understood

(42) CONSTRUCT अपतिमद् अपि भवत सवनान मा तवन् पतिमद् इव  
 जन पद् अय जन मयते हन्यारु पुन अरि नगरात्ताडितायाऽविदुषम् एन त्वा  
 क्यम् अहम् जनयायाम । ( मानिना )

अय जन usually means ' I , referring to the speaker here the  
 expression means ' these people ' people in general Vita  
 means to say that he has been already condemned by the people,  
 owing to his association with Sakara although he has not done  
 any wrong for whatever reason he might have associated  
 himself with Sakara so far it would be impossible for him to do  
 so any further For who would like to keep company with a  
 woman killer and a veritable ogre whose sight even would be  
 shunned by women in general ? नगरात्ताडितायाऽविदुषम् एन त्वा  
 क्यम् अहम् जनयायाम यथा तथा ( or ताडिते )  
 अर्थाभिनि दृष्टम् for no lady would feel herself safe in the presence  
 of Sakara यथा पूर्वानुयानस्यैव दुःसह दुःख पद का कथा तर्हीन परमन्युयानम्ययर्थ ।  
 ( धानिवासाचार्य )

(43) Vita fervently prays that Vacantasena should be born  
 in her next birth as a कृत्स्नी which status she eminently deserved.  
 VIII 43 6—किं रे मनोऽभि—Sakara himself is really भीत but  
 putting up a brave face he calls Vita a coward' VIII 43 16—  
 यावन्वा this shows the miserly nature of Sakara He wants to  
 give the ornaments as a bribe but is unwilling to lose them  
 So he suggests a compromise viz that the ornaments should be  
 regarded as his when he wants to put them on ( and presumably  
 he would want to put them on for all time ) Thus he takes

away with his left hand what his right hand gives away' VIII 43 22—*मगलिम* usually means 'a street', here it seems to have been used in the sense of a 'terrace-room' VIII 45 1-2—Sakara is sure that Vita would not show his face again, lest Vita himself might be charged with the crime, so only Ceta has to be accounted for. He proposes to put him into chains, so there would be no eye witness left to depose against him मन्—secret VIII 45 4—*नामाद्रित* marked with Sakara's name Sakara is sufficiently clever to understand what should be done to protect himself अर्थपूर्ण, said with a touch of humour and sarcasm

(44) विउडा—pure that is, where no हिंस्र is allowed. Slaughtering animals at such a place would naturally be regarded as a दण्ड वर्मन VIII 45 11—एव Apparently Sakara is mistaking Samvahaka for some Bhiksu whom he had maltreated in the manner mentioned

(45) हनुमाच्छिखर Sakarism for महेन्द्रशिखर इव हनुमान् महेन्द्र—One of the seven Kulaparvatas, the Eastern Ghats महेन्द्र मलय सप्त दक्षिणमातृपर्वत । विन्ध्यव पारियात्रव समेने बुलपर्यन्त ॥ VIII 46 4—अथवाल, for, he considers himself परवत् of Vasanta-erā and as long as he remains in bondage how could he be fit for securing स्वर्ग?

(46) CONSTRUCTE : बान्धयेन नमानि, चीरनाथेव विभिनानि एतानि पत्राणि विस्तीर्णपत्राणि पत्राणि इव स्फुरति (इति) मन्वे ।

श्रीनिवासाचार्य reads विस्तीर्णपत्रानि (विस्तीर्णं विस्तारं प्राप्तानि) पत्राणि—leave's wings. Some take पत्र to mean 'a bird (पत्राण विरुन्ते वेदा ते) Something scorched up by heat and wind if wetted, throbs a little (तमश्च हि नवजलमेक किंचित्तुन्नपत्रानि भावः ।) VIII 46 27—न पुन्यधारी भणति—that is I did not buy you. I simply did my duty in helping you VIII 46 31—, एतामवलम्ब्य, for the Bhiksu could not touch a woman accordingly to the rules of सवासनम् (But is not the Bhiksu carrying his चर्म rather to ridiculous lengths in this case?) VIII 47 3—एवा तदर्थी, तर्थासनिधायेह नन्वव हि निरूपो निरतिमपरीक्षाया इति भावः । (श्रीनिवासाचार्य)

(47) किं कुराति, नाम्नेद्वैतिक पाठोपेक्ष वा तस्य भयमित भावः । (श्रीनिवासाचार्य) इत्यवयव, इत्य here stands for इन्द्रिय in general. One who controls one's tongue and sense organs, has nothing to fear in this world or hereafter

## ACT IX.

[ Sakāra lodges a complaint at the court about Vasantasena's murder. Vasantasena's mother and Carudatta are called to the court and it is proved that Vasantasena left for the Puspa Karandaka garden from the house of Carudatta in Carudatta's car (Viraka give evidence to this effect). Vidusaka who had been asked by Carudatta to return Vasantasena's ornaments (given by her to Rohasena) to her comes to the court on hearing of Carudatta being called to the court abuses Sakara for charging Carudatta with murder and in the scuffle that ensues between him and Sakara the ornaments in Vidusaka's possession fall to the ground. The judge is satisfied that they belong to Vasantasena and on Viraka's reporting that a corpse of a female half eaten by jackals was seen in the Puspa Karandaka garden Carudatta in despair owns the crime and is declared guilty and the judge recommends that Carudatta being a Brahmana should be exiled from the country. King Palaka however orders Carudatta to be impaled and the judge directs the Candales to carry out the orders of the King.]

IX. § 8—अधिवस्य (judicial procedure court) भुक्ति त्—court dignitaries= judges= assessors etc IX 0 12—दुष्टासह्यरारी दुर्गेन पिष्टुन हान विक्षयः । (श्रीनिकासाचार्य) IX 0 14—उत्कल Sakara wears a special gaudy dress to conceal his confusion and to impress the judge

1) The पुनरुक्त्य here are obvious enough स्त्रीपरिग्रहत्वात् परिग्रहिं तन्वाच सधवत्पुष्पोऽस्मीयथ । (श्रीनिकासाचार्य)

(2) It appears that Sakara after having taken a bath was trying to arrange his hair in various ways to find out how he could look his best IX 9 14—विषुः an insect finds it intolerable to remain in a त्रिपुण्ड्रवर्धे and so tries to find a way out somehow. Sakara also tried very hard to arrange that some one else should be charged with the crime committed by him and was fortunate enough to find a महान्तरम् (an excellent way out of the difficulty IX § 24—श्रेष्ठः the chief of merchants (the modern sheriff) the जादि refers to the Brāhmanas (सभ्यः) and

नियुक्त (non Brāhmana assessors), who help the judge in deciding a case etc IX. 2 27—अवहार is defined by the मित्राक्षर as प्रतिद्वेषोत्तरसत्यहनुसामवाप्रमाणनिर्णयप्रयोचनालक्ष व्यवहारः It is very difficult for the judges to find out the truth, as the rules of procedure require him to confine himself to certain things only admissible in law.

(3) CONSPIRE पुण्या न्यायन दूररुल छत्र कार्बद् उपाक्षीरान्ति, रगा भिन्ना (सत्) अधिकरणे म्यान् दावान् स्वय न कथयन्ति, पक्षान्पथवदितन्ते ते दावे नृप म्दयन मन्वयान् द्रष्टु अपवद् एव मुग्ध गुण दून । (शादूलविकीर्तितम्)

People tell only half truths and keep back what might go against them: the result being that there is often a miscarriage of justice which brings the king's administration into contempt and the judge very rarely wins the good opinion of all—*पक्ष*—the plaintiff's party, *अपक्ष*—the defendant's party. Both the plaintiff and the defendant, by their lies make confusion worse confounded (Human nature seems to have remained the same since Sūdraka's times are not these observations true of the litigants in our own times?)

(4) Even good men become tainted, once they get entangled in law suits, and are not ashamed to commit crimes, consciously or unconsciously

(5) CONSPIRE (अधिकरणिक सत्) शास्त्रज्ञ, कपणमुत्साहुरान्, वदन्ता, नच नोवन मित्रास्वेषु मुज्य, धारत दृष्ट एव दत्तोत्त, क्लान् पनदिता शान् उपययन, धम्य, न लेभान्वित, दामव परतन्ववदृष्टदय, राज्ञ कपासह प । (शादूलविकीर्तितम्)

This verse gives the qualifications of an ideal judge. He must be a well read man of a penetrating intellect able to control his temper, absolutely impartial, giving judgment only after a thorough investigation giving protection to the weak and pr of against bribes and working towards the single aim of finding out the truth, the whole truth and nothing but the truth कण्य भनुष्ठार कुत्र मित्रुपरु स्वयुचनुच धर्मादनन (धर्म) द्वाभवे—This is interpreted in various ways—(1) धानेनामाचार्य takes it as भाव द्वा, परामिप्रयाचयेद् द्वाभूत द्वावद्वावा नित्दुष्टप्रवेगवाय इति वाक्च परमायमादायय । (2) द्वा—door means, by every possible means (3) Mr Kale takes it with न लेभान्वित, not taking bribes, even when there is a

scope for taking them परतत्त्वे बद्ध हृदय यस्य स ( श्रीनिवासाचार्य unnecessarily takes परतत्त्व to mean Branman ) IX. 5 2—गुणे दोष ( श्रीनिवासाचार्य reads गुणो दोष ), there is no दोष at all everything is गुण to accuse the judge of being दोषयुक्त is like declaring चन्द्रालोक to be associated with darkness' IX. 5 23—An eclipse of the sun at sunrise is extremely insuspicious To start the court-work with a complaint from Sakara would be the judge thinks, equally bad, so he finds out some plausible excuse, viz that the court was already too busy This is how we take व्याकुलेनाय भवितव्यम्, the expression might mean to day's business is got to be very bad and complicated IX. 5 45—नत्राम, Sakara is clever enough to see that his threat ( IX. 5 30-32—about complaining to his mother and sister against the judge's behaviour ) has gone home and he becomes bolder and bolder in his dealings with the judge It must be admitted that the judge was wrong in refusing to hear Sakara's complaint IX. 5 48—स्थिरस्वरता, said sarcastically, referring to सुत ददामि न ददामि च ( IX. 5 47 ) uttered by Sakara. IX. 5 52—मन्त्रे हस्त दत्त्वा—राजवभासह राज सेधरन्त्वमिष्यामोत्कर्षत्यापनामिद्म । ( श्रीनिवासाचार्य )

(6) The usual Sakarian tautology is there, intended to emphasise Sakara's great influence with the king

(7) This verse is the same as VIII 29 IX. 7 9—परयामि न परयामि वेति पूर्वोक्तत्रिरोधाद्वयर्थे शरास्वचनम् । ( श्रीनिवासाचार्य ) IX. 7 15—काचनस्य शत ध्वजगान यस्या ताम् IX. 7 16—बाहुपादस्य ( बाहु एव पाद ) बलाशारेण IX. 7 25-26—Sakara runs out to his consternation that he had committed a serious blunder in saying न मया ( IX. 7 16 ) which could be construed with मारिता throwing suspicion upon him He therefore says that what he wanted to say was not न मया ( न मए ) but न मए ( ननु मया एष )— ' I merely saw her dead ' or ' I did not see her being killed ' उत्तरायमाणेनेव पायसपिण्डारसेण—अधनात् शिष्य बहिराश्वमानन पायसपिण्डारसेण पायसाग्नेनेव मया जारैव निर्मादित यथा इधिन क्षीरा म्म ओदन हृदादिकाभ्यान्तत पाकेन नष्टस्वरूपो भवति तथाइमपि परदापोद्भावनाय स्वयमेवायाय स्वात्मविनाशाय वाक्यमत्रोच्यते । ( श्रीनिवासाचार्य ) Sakara corresponds to rice put into milk boiling over, rice so thrown easily comes to naught Similarly Sakara making hasta has brought trouble upon him—If पायस—( पयस अयम् ) made of rice पिण्डारक—possessing the form of a पिण्ड ( In any case the idea of ' boiling over ' has to be understood ) पिण्डारक also may mean a beggar,



पायसपिण्डारक referring to a famished hungry beggar coming to grief by eating too big morsels of food IX 7 31—शृतगतया उच्छ्वन्नप्रसरया मोक्षस्वानया मुदितरादुत्पन्ननिशेया , नखधने मम रज्जुगार्धणे तन्सनिवशादिह च लिङ्ग स्थाने मुष्टिघातादौ च स्थानान्तमप्यु श्वरजु स्फात्, अतो ज्ञायते बाहुपादल व्यप्रादनामिति भाव । विस्तृतेराभरणस्यावेद्याभरणद्वरण प्रयाजन सम्यत इ-दर्थ । ( श्रीनवासाचार्य ) IX 7 40—वाप्यानुसारेण—depending upon the actual depositions of the plaintiff and the defendant अर्पानुसारेण, where the accused is to be named after an examination of the facts concerned IX 7 46—इति लिख्यम् it is of course unnatural that Vasantasena's mother should be in a position to enter the stage so readily A dramatist should try to avoid such unnatural scenes involving a great strain on the imagination of the audience as far as possible There are several such happenings in the present Act IX 7 61—आगतासि दुर्द्धमरणमविररणप्रवेशे च मया नित्यासीति भाव । ( श्रीनिवासाचार्य ) IX 7 87—प्रथमं वाद् the starting point, what may be said to be firmly established the investigation may now proceed further IX 7 88-89—इति द्रष्टुमिच्छति—Note how the judge shows his great regard for Carudatta द्रष्टुमिच्छतीति न अत्राप्यपीति । विदित्वाचारप्रथमं निवृत्तवदेदोदरमत्रयो शैलेव पाल्मियमिते भाव । ( धानासाचार्य )

(8) अत्र तामर्भतादूते—आह्वानम् is the subject, the king seems to have suspicions about me on account of my state of penury

(9) CO STRUE अवनविशुक्लं मागावन मया प्रवृण्वन् अवनति ( आनक ) सत् ज्ञान हि तु किम् चोक्षणमत्र वृत्तं श्रुतिम् आगतं वा पत आर्भ पुन इव अहम् एव प्रथामि । ( वसन्ततिलका )

Carudatta suspects that he is summoned to the court owing to Aryaka's whereabouts being somehow known to the king श्रीनिवासाचार्य takes ज्ञान to mean आसादाप्रारब्धतम्य वृत्ते दृष्ट ( so as to furnish a contrast with श्रुतिम् आगत ) But ज्ञान need not be restricted to being actually seen by the king himself अनिवृत्त, accused indicted

(10) CONSTRUE अयं वायन इत्यत्र वासति उम्भयमृन्वा म्नु प्राद्ध वाति, मन्त्र च नय प्रत्यय स्फुरति, अतिमिच्छति हि मम मद्यानि । ( उपजाति )

वासति—वासने is the correct form or वास करोति the crowing noise of a crow is inauspicious अनात्प्रभृया—there was only वायनक with him ( the plural श्वा is therefore विन्य and again, वायनक was

not an अमायभृय) अमात्या भृत्याश्च (श्रीनिवासाचार्य) is equally un-  
factory मम—dative used for the accusative माम् IX. 10 1—  
स्वैरमनेभ्रातम्—Sodhanaka takes the instructions of the judge  
(IX 7 88) literally

(11) CONSTRUE ध्वङ्ग शष्कवृष्पास्वित तथा आदियाभिमुख मयि वाम  
चक्षु चाद्यत, असक्षय घोर (मवेप्यति) ।

दृष्टे रज्य स्थित घोर may be taken as going with चक्षु also  
According to the हृदयसहिता a crow in such a position indicates  
महाभय—एतन् प्रेङ्गच्छदं कुरुह पुत्रदुःस्थिनं च्चाइह । ऐन्द्रादिदिवलोनीं सूयाभमुखो  
रवन् एहे द्युहण । राजभयचौरवधनरहस्यं स्युः पशुभ्य चेति । च्चाइह—a crow

(12) CONSTRUE भिन्नम लाजनाम, स्फुरितविततनिह, शुक्लदशायनुष्क,  
मे मागन् आरुम्य सुत सगेव अय भुजगपति मयि विनिहितृष्टि जिह्वाता मातकक्षि  
अभिपनति । ( मारिणा )

The sight of a serpent is also an evil omen ( it is of course  
curious that such a serpent should be seen in broad daylight on  
the highway but the poet's main purpose is to describe all evil  
omens occurring simultaneously ) भिन्नस्य गतिस्तस्य अन्नस्य आभा यस्य  
स स्फुरिता वितता निह्वया यस्य स पुत्र दशया चतुष्क यस्य ॥ विहित आभात कुक्षि  
यस्य स

(13) CONSTRUE भूमौ यस्त चरणं स्तलति, महा च न आद्रनमा,  
( वाम ) नयनं स्फुरति, वामं चाटु च मुटु विकम्पते अपरं च अयं शङ्कुनि न दृक्श  
तावन् इवोति हि, महाघरं मृग्यु कथयति, अत्र च विचाराणां न । ( हरिणी )

शङ्कुनि—a crow or vulture slipping on a non slippery ground  
would naturally be regarded as inauspicious नयनं वामं should be  
supplied IX. 13 1—सकवा देवता पौरयस्यानीत समय इति भाव ।  
( श्रीनिवासाचार्य ) तावन् for the matter of that or अथयम्

(14) The राजदरण or the court of justice is compared to समुद्र  
किन्तायाम् आसक्ता निमग्राश्च मात्रिण एव साल्लानि यस्य तत् ( the court officials  
or advocates are the waters ) दूता एव ऊनय गत्याश्च त आवृत्तम् ( the  
ushers or messengers are the waves and couches that also move  
from one place to another ) अश्वत्थुः मधुजं कर्षणं च्चन्द्राश्च नाभाश्च यस्य  
तत् ( the dangerous spies are the crocodiles and fishes ) नागा  
च अथा च एव हिंसा यस्य तत् ( the huge elephants and horses are the  
demons etc living in the sea the elephants are हिंस्र as they are

used for killing the criminals) गान्धर्वस्य (touts or plaintiffs and defendants) एव रदूपनिश ते निचिनम् नायस्या एव सथा तेरम् आस्यम् नीनिदि (corresponding to नीदि) भुषणं तत् यन्व तत् IX. 14 2—अस्यम्—शिरोधत्स्वम् अनिमेत्स्य

(15) देवन्—God or gods, or the expression = equal to देवान् (तम् having the sense of the ablative)

(16) CONSTRUCTE घोषान्नगम् अवाहविशालनगम् एतन् हि मुक्तम् मङ्गलम् न ना भजन न नायप गावु नृगेषु तथा नेपु आठति सुमृश वृत्त न हि विजहाति । (इन्द्रवज्रा)

पाण्डवा उरनम् or घोषा उरना यत्र अवाहयो विगतले मेत्रे यन्व नन्, अवाहयन् इत्यणनाम् आहृत —a handsome or excellent form, a handsome form, according to Sanskrit poets also indicates a noble character Of भिद्यन् वा उरन्महादाय्य निर्माणस्य । Uttara आहृतिसमुपकृति गुणा । Viddhasalabhanjka नानाशा अट्टनिकिशा युगविराजतो भञ्जिन । Sakuntala IX. 16 1—निबुद्धा—सन्ध्या as esors (who were non Brahmanis) IX. 16 12—प्रमाक वासियम प्रणव एस्तरानुगम प्राप्ति गुणा शानेन साराण सौहार्दा (भाभिरायावाव)

(17) षट् न गूनि रिम्—that is गूनि एव भूम् referring to Carudatta (said sarcastically भूम् अप प्रदुष्टिनि च्छ्लोकि । दद्रि मन् प्रमुत्र विदम्पतीनि भाव । अत्रिवायाय ) Or भूम् refer to king Palaka (or the Judge)—King Palaka however would see through the deception and find out the truth in spite of Carudatta's efforts to conceal his guilt under the cloak of bashfulness IX. 17 6—यौवन this can hardly be regarded as a satisfactory excuse

(18) धैवम् अन्व—अन्व in the sense of मयम् or the expression means Delay not

(19) CONSTRUCTE अन्तरालं कन् दृशामां सन्ने वायुपयसतरा न म्याम अन्नुदिन अने, एतन् विन्धा, तथाहि भवन इन्व अन्वन्व इमन्तपयम् इति निन्वन्वन्व उपेति । (वयन्वित्तका)

इमन्तपयम्—A lotus becomes faded in winter एतस्य पयाप्रम्य सदस्य—this should bet er be taken as going with जानन्व and अन्वन्वले as meaning मन् मन्वाभिभवे (श्रीनिवायावाय) वागीणा वादन् वन्वन्—a cloud The wings of the एव bird are dark-coloured The idea in the verse seems to be as follows—Sakara was perspiring all over and his face had lost all its lustre owing to his conscience biting him for telling a brazen faced lie Carudatta says—the fact

that Sakara was perspiring so much ( as if he had been drenched by rain from the clouds), and his face was shorn of all its lustre gave him direct to what he was saying. Nobody would believe in his statement in the circumstances.

(20) चारुदत्तस्य दृश्यं is as impossible as चाद्रिाननुलन, or समुद्रतारण or अनिल्ग्रहण IX. 20 3—पत्रगणेन for the judge was not looking to the facts, but drawing conclusions from his theoretical knowledge about Carudatta.

(21) The judge is amazed to find that one who dared to accuse a saint like Carudatta, could continue to live, not being swallowed up straightaway by the earth opening out a chasm to receive him. The crime was so great that it merited no less punishment. To allow such a culprit to go scotfree would be allowing a Sudra to recite the Vedas and to escape the punishment of having his tongue cut out for such an offence, or looking at the mid-day sun unflinchingly without permanent injury to the eyes, or putting one's hand into the blazing fire without any consequential burns whatsoever. न च ते विद्या नियतिना—This shows that the वर्णाश्रमधर्मसु were strictly enforced in those times ( a Sudra was not allowed even to hear the Vedas, much less to recite them )<sup>1</sup>

(22) CONSTRUCTIVE येन हि समुद्रम् उदकान्द्रव्यमाश्लेष रुदा अनवेक्षितानि धनानि दत्तानि, श्रेयसाम् एकनिवि. सः महात्मसु कथम् इव धनाभम् अवैरिजुष्टवारं करिष्यति । ( वसुधैवकुटुम्बकम् )

उदकस्य उच्छ्रयं तन्मानसं यत्र यस्य तम्, that is all the gems etc. were amazed by Carudatta धनदानानि—Carudatta gave gifts, unasked or more than what could be anticipated. अवैरिजुष्टम्—not resorted to even by one's enemy, अवैरिजुष्टम् means 'practised by mean or contemptible persons'

(23) पदस्य प्रश्लेषेण परिभ्रमं पत्र ( or नेत्र ) विमानना तदा बद्धं गुह्यं वैरं येन तस्य IX. 23 18—पुनरपि श्रुतमायं—Viraka's statement showed that Carudatta was telling a lie when he said तत्र जलं हि पदभ्यां गता उन प्रवहणेनेति । ( IX. 23 8 ), hence Sakara triumphantly draws the judge's attention to that.

(24) CONSTRUCTIVE न, एव निमलमरेण्डकं शशीं रक्षुयां पश्यते, ( एतन् ) प्रसन्नं जलं कृतादशनेन कटुभाषत ।

Cārudatta is identified with the moon and clear water, and Sakara with Rāhu and वृक्षवपार. IX 24 5—*श्रीरहैवम्*—this is the woman killed by the fall of the frog referred to in VIII 37 13. The circumstantial evidence is thus gradually fastening the guilt upon Cārudatta.

(25) CONSTRUCTE यथा मथा इदं निपुणं विचार्यते तथा तथा सप्तम् एव दृश्यते, अहो ध्वजगानातय सुमन्ना मतिं तु पङ्कगना गौ एव सदिनि । (वंशस्यम्)

इदम्—चारुदत्तस्य व्यवहारस्य (or व्यवहारस्या) नातय सुमन्ना—well arranged श्रीनिवासाचार्य curiously enough takes it to mean अतिमान् विच्यन्ता दुग्गा एति यावत्.

(26) CONSTRUCTE यथा एव प्रथमे विराते एष पातु मधया समेत्य पतते एव मनस्य विपत्तिकाले छिद्रेव मनस्य वटुलामवति । (उपजाति)

प्रथमे विराते—when the पुण्यस is still untouched. छिद्रेवमना—<sup>अहो</sup> proverbial expression वनन्तमेवानीनाक्षमशुतर व्यानमास्ति हि त्वावयदीप उच्छन्ना भयतीति भाव । (श्रीनिवासाचार्य)

(27) Cārudatta means to say that it was not proper that the account given by Sakara should be accepted as true by the judge without a thorough investigation (Cārudatta is hardly fair to the judge in saying this)

(28) CONSTRUCTE य अहं कुसुमिताम् लताम् अपि पुष्पान्तो आरुह्य कुसुमावचय न एव ऋगिति ता अहं शमापत्स्वो मुदय वेधो मगूय स्वता ममदा कथं निदिमि । (वसन्तविलास)

Cārudatta would not think of injuring even the अर्धतन रता; it was simply incredible therefore that he could be guilty of striking at a weeping loving woman! प्रमत्स्य पश्यो इव रविः शश्वत्स्य तस्मिन् long dark hair are a sign of beauty IX. 28 4—एव क्रियन्तम् for now the guilt of Cārudatta could be said to be *prima facie* established

(29) It will be noticed that Cārudatta remembers मधेय first in this hour of crisis that shows what high regard he has for him निर्व्यव नन्दानि परव्यसनं नियम्—A difficult line various interpretations are proposed none of which is quite satisfactory—(1) न नियमन्सि (you were always feeling happy) परव्यसनं (owing to this great calamity) निर्व्यव (your happiness would be a mere delusion) (2) नय पव्यसनेन आदर्शयन्तु दुग्गन (उत्ता नतसन्) निर्व्यव नन्सि 'प्रसन्नानि प्रहृष्टानि । (3) यदा परेषा व्यसनेन नन्दाने शाश्वता इव परव्यसनं क्रीडितव्यद्विनेत

इति भावः ( श्रीनिवासचार्य ) (4) पद्व्यसनेन ( मना ) owing to me who was considered by you wrongly to be beyond all व्यसन ( calamity ). IX. 29 16—अस्य वभसा , अस्या would certainly be a better reading ( ornaments should be given to Vasantasena and not taken from her ) अस्य refers to रोहनेन IX. 29 17—नादरेभिर—Why does not Rebhila go to the court on hearing about the affair ? Did he want to save his own skin ( it would be remembered that Sarvilaka had sent Madanika to his place, and knowing Sarvilaka to be a partisan of Arvaka Rebhila is perhaps afraid of getting mixed up in any court matter ) ?

(30) परलोक्षम् अजानना not caring for पुत्र्य or पाप, देव , Carudatta could not even utter the words मारिता ( the very idea of it was so preposterous ) IX. 30 4—तपस्वी शौच्य पापकर्मा हि दुःखभागे शौच्य एव न विद्विष्य इति भावः । हेतुना व्याजानाम् ( श्रीनिवासचार्य ) IX. 30 16-23—Vidusaka makes an impassioned appeal on behalf of Carudatta. It displays his great regard for Carudatta but does not bring forward any proof to establish Carudatta's innocence and is positively abusive of Sakara. इव जनना देव देव, भड—a buffon. IX. 30 34—एते अकाराः, Sakara was at first afraid as to how the ornaments came to be with Vidusaka ( could Vasantasena be still living ? ) but immediately composes himself and very cleverly turns the tables upon Vidusaka and Carudatta. The court-officials also now are almost convinced of the guilt of Carudatta, for how possibly could the ornaments be in the possession of Carudatta's friend otherwise ? ( A last futile attempt is made to challenge the fact that the ornaments were Vasantasena's )

(31) CONSTRUCTIVE स्वयमेव काले अनाह नन्देयन्वान् पतित इष्ट अप भूविस्तार पातयिष्यति ।

Carudatta knows full well the implications of the ornaments being found at that stage they would indeed be the proverbial last straw to break the camel's back. IX. 31 1—भूवार्थ , the true state of things viz. that the ornaments were given to Rohasena by Vasantasena

(32) CONSTRUCTIVE वृत्ते चतु दुःखम्, एतन् तत्र न निगम्यते, देव केवल वदत अस्त एव मत्त मरेत् ।

इति भावः—अप्रामाण्यम् । उचितेति विदुषु मरिचो चाम्पकापत्रे कथनकथनि न विभज्यते । ( श्रीनिवासचार्य ) Carudatta is right in saying that it

would be futile to narrate the facts for, no one would believe in the statement that Vasanta'sena at her first visit gave so many ornaments to his son as a gift. Whoever had heard of a courtesan giving gifts! All would simply dismiss the idea as utterly absurd. And again what corroboration could be there for such a statement? To make such a statement would merely proclaim their abject penury to the world, without any compensating advantage. To suffer calmly was the only way left open to him consistent with self respect.

(33) CONSTRUE अद्धारणे विरुद्धस्य प्रक्षीगस्य वृहस्पते वायु धूमकेतुः इव अपम् अथ मह उच्यते ।

अद्धारणे विरुद्धस्य or अद्धारक विरुद्ध यस्य अद्धारक (the fiery Mars) corresponds to Sakara वृहस्पति (Jupiter) to Carudatta and the धूमकेतु to भूषणविस्तर (or Vidusaka). The rise of a comet is extremely inauspicious (उत्तिष्ठति यदा भामो धूमकेतुर्नभस्यले । तदा विनश्यति मित्र चगदेतच्छराचरम् । (गर्गसाहिता) Jupiter had already been weakened by Mars and the comet would now complete his discomfiture. Commentators point out that only older astronomers regard Mars as opposed to Jupiter and this reference is usually held to point out the antiquity of the play. धूमकेतु-रिवोच्यते, this expression is used by Kālidāsa in Kumāra II IX. 33. 6—अलिभ्याः Sakara means to say that Vasanta'senā's mother was telling a lie her eyes show that she has recognised the ornaments though she preferred not to say so in so many words apparently to save Carudatta. IX. 33. 14—न खलु she means to say that the ornaments appeared to be familiar enough but that might be due to the fact that they had been fashioned out by the same goldsmith who had prepared Vasanta'senā's ornaments.

(34) CONSTRUE नूनं वस्तुतराणि सदृशानि भवन्ति, हि शिल्पिदमः कृत्रिमस्य रूपस्य भूषणगुणस्य च कृत्रिणा दृष्ट्या अनुकरन्ति, कृतहन्ततया च सादृश्यम् एव दृश्यम् । (वस कनिष्ठम्)

The Judge takes his cue from the statement of the Vrddhā (and also tries to influence the Sresthān to take the same view)—It was quite a usual thing for artisans to manufacture objects in imitation of others which they take as their model and some of them are so skilled that no one could distinguish the original

from the imitation ; So, the ornaments may, after all be mere imitations! IX. 34 8—एव गतानि Carudatta was on the point of giving out the true story but checks himself .

(35) सत्य— he word contains only two syllables but it forms the basis of the whole existence अलीक (falsehood) contains three syllables but is quite powerless before सत्य Or अक्षरे means 'immutable imperishable' सत्य alone is everlasting everything else is perishable IX 35 4—भाभरणान्याभरणानीति , Carudatta is fed up with all this talk about ornaments and answers impatiently that the only thing he knows about them is that they had been brought from his house (the implication being 'and not from the Puṅpakaṅṅandaka garden where Vasantas-dā was alleged to have been murdered by him')

(36) CONSTRUCTIVE इदानीम् अस्मिन् मुकुमारे तत्र गात्रे क्वरा क्वा. अस्माक मनोरथे सह नि शङ्क पतिष्यति ।

It appears that the confession of his guilt by the accused was necessary before the judge gave his judgment : The judge was authorised to use even force for securing such confession, if he found the accused deliberately obstructing the course of justice क्वा मनोरथे सह पतिष्यति—A fine illustration of the figure of speech सहाङ्गि (पतिष्यति being taken metaphorically with मनोरथः, our मनोरथः about your being innocent would be dashed to the ground)

(37) माये पाप न विद्यते there can be no पाप in the case of me born in a high family (कारणप्रदि कार्यशुद्धि न व्यभिचरतीति भाव ) but if you think I am guilty (and it is your opinion in this matter that counts) what is the use of my being sinless (युष्मास्मेव हि निधारण दण्डादण्डयो प्रवर्तक तर्हिस्तु विषयस्ते मदीयम् अपापत्वमत्राहचिक्करामिति भाव । श्रीनिवासाचार्य )?

(38) This is the same as IX. 30, with the following changes लोकद्वयम् for परलोकम् रत्न च विद्यते for रत्निका विशेषण ( Why these changes have been made can not be explained. [ व्यापादिता ] in the next speech of Sakara shows that the reading छीरिनिर्वा . should have been there or छी and रत्न should be taken separately ) IX. 38 6—शारीर दण्ड—punishment by torturing the body, apparently used here in the sense of 'capital punishment (of course it was not the business of Sakāra to suggest what punish-



ment the judge should recommend) IX 38 14—अर्घिप्रत्यर्दिनेव्यवहार - Vasantasena's mother tries her best to save Carudatta, by declaring that Vasantasena's death concerned her most, but she was quite prepared to sustain the loss herself, without anybody being held responsible for it and so Carudatta should be released (but this was not a civil व्यवहार between a plaintiff and a defendant the case was King versus Carudatta) IX 38 21—निर्णये, as regards whether the accused was guilty or not अपे- as regards the punishment to be inflicted, the Judge treats Carudatta's case as a special one and recommends a certain शासन, though it was not his normal duty to do so

(39) विदो न वयं — न जातु ब्राह्मण दृश्यात्सर्वशोषेवपि स्थितम् । रात्रादेन बहि दुःखान्तरप्रथमम् नतम् ॥ मीष्टं च प्राणान्तरा दण्डो ब्राह्मणस्य स्थीयते । Manu (this of course does not mean that a Brahmana was allowed to behave in any way he liked, the strictest course of conduct was, as a matter of fact, expected and enforced in the case of Brahmanas) IX. 39 8—सनिकार— विकार disgrace (अनेन पालस्यैव वसन्तदेनातुराग सूच्यते says श्रीनिवासाचार्य but not convincingly) bodily torture

(40) Carudatta first blamed Palaka for being अविश्वस्यकारी, now he blames his advisers (who advised him to award capital punishment) for bringing disgrace upon the king himself by such bad advice for अदण्डवन् दण्डयन् राजा दण्डार्थवप्यदण्डयन् । अयशो महद्ग्रीति नरः चाधिगच्छति ॥ Manu

(41) Owing to the king's dependance on his dishonest ministers and advisers there is a miscarriage of justice and thousands of innocent people have suffered and would continue to suffer श्वेतशकरीयै-श्वेत शक इव श्वेतशकरीय ( 'श्वेत प्रतिवृत्तौ' उग्रशय ) one who resembles a white crow now a crow = black in colour, so a white crow means 'a hypocritical person' The whole administration is brought into contempt by such people श्रीनिवासाचार्य says that राजा is referred to by the expression श्वेतशकरीय IX 41 1—अपत्रिमम् both पत्रिम and अपत्रिम mean the same thing, 'the last', अपत्रिमम्—न विदने पत्रिम यस्य तत्रया where there is no other 'last', which itself is the last' IX. 41 3—वृक्षे तिष्ठे , वृक्ष corresponds to Carudatta and वान्य to Rohasena A tree cannot grow in the absence of the root, so with Carudatta gone, Rohasena could not be adequately looked after, even if Vidushaka were to do his best

(42) अन्य लोभः खेफानाम् तत्र निश्रन्ति इति तेषाम्—euphemism for मृतानाम्. देह्यतिहृति—the son is described in the Upanisads as the father himself reborn in that form. Cf. अद्वादद्वादसंभवसि हृदयादधिजायसे । आत्मा वे पुत्र नामासि स जीव मरुः मरुत् ॥

(43) CONSTRUCT : मे निचारे विनसालितुन्नामिप्रार्थिने (सति) वक्ष्य इह शंति अय ऋचं दातव्यम्, अथ रिपुवचनात् वा मातृण मा निहासि, नरकमग्ने (त्वं) पुत्रगर्भैः समेतः पतसि । ( मालिनी )

Cārudatta means to say that he would have no objection to the most painful kind of torture being inflicted on his body (sawing the body to death), but the king ought to have decided his case by a trial by ordeal in the absence of direct proof of his guilt. That has not been done, and merely on the evidence of his enemy, Sakāra, he has been condemned to death; for this gross miscarriage of justice, Pālaka would undoubtedly fall into hell with his sons and grand-sons. (Cārudatta's fulminations against King Pālaka are absolutely unwarranted Cārudatta had undoubtedly a more than fair trial; the Judge had all along been prejudiced in his favour; he tried his best to save Cārudatta but circumstantial evidence was too strong for him and Cārudatta himself confessed his guilt. What more could the Judge do? King Pālaka, it is true, does not accept the Judge's recommendation for the lesser sentence of exile, but one can not help backing King Pālaka in this case. The crime of murdering Vasantasena was of such a dastardly nature, that the accused deserved no mercy whatsoever. Cārudatta's character has no doubt suffered considerably by his views in stanzas 40, 41 and 43 (though they can be somewhat justified because Cārudatta has good reason to be considerably agitated at that time) His contention that the Judge should have resorted to trial by ordeal, has also no force, for, such a trial can only be ordered if the decision could not be arrived at in the normal way. Cārudatta's confession (which was not made under compulsion) left no room for such a course to be taken) विरं च सतिरं च तुल्य च जग्नि च एते प्रार्थिने—Here are referred to four out of five ordeals mentioned by Yājñavalkya (तुल्यमपापो विरं कोसो दिव्यानीह विन्दये ।) At some stage or other in the civilisation of every race, a resort to some such ordeals is made for deciding cases where all human agencies failed—

(I) विरं—The accused was asked to drink poison; if he was

not affected by it, he was declared to be innocent! ( विप्र शार्ङ्गं  
 भववेदिना लक्ष्मणम् । यस्य वीरिणा वीर्येणस्य ह्यदि विनिर्दिशेत् ॥ ) (II) सलिल—The  
 accused was made to lie under water for the period of time taken  
 by a champion runner to bring back an arrow shot from a bow  
 at the same time the accused entered the water, if he  
 survived he was naturally regarded as innocent ( नाभिर्मोदकस्यस्य  
 गृहत्वोरुं जलं विन्देत् ॥ रत्नकालमिषु मुक्तमानयेदो चवी नरः । गते तदिमनिमघ्राद्  
 पश्चेच्छुद्धिमाप्नुयात् ॥ One who is able to control his breath for a long  
 period, would have a natural advantage at such an ordeal! )  
 (III) तुला—The accused was seated in a scale-pan, weights  
 showing his exact weight were put in the other pan, but if he is  
 innocent his scale-pan would go up! (IV) अग्नि—The accused if  
 innocent would not be burnt even if he put his hands etc in the  
 fire for a fixed period of time, or the accused was required to  
 handle a तप्तपत्रम् his hand would be burnt if he is guilty if he is  
 innocent the तप्तपत्रम् would do no injury to his hand

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## ACT X

[The Candālas take Carudatta dressed in red garments and wearing garlands of red flowers, in procession to the southern cemetery for being impaled there. As the procession passes Sakāra's house, the Ceta who had been kept confined by Sakāra in the top terrace room, jumps down from the window, when fortunately his fetters snap asunder and he remains unhurt. He tells the Candālas that Carudatta was innocent, his master Sakāra having killed Vasanta-sena. Sakāra on discovering that Ceta had escaped, hastily follows him and thrusts his golden bracelet in his hands for keeping quiet. Ceta shows the bracelet to the spectators and tells the Candālas how Sakāra was bribing him. Sakāra in a very clever manner turns the tables on Ceta by declaring that the bracelet was his, but it was stolen by Ceta who in order to avoid punishment, was charging him with having killed Vasantasena. Ceta is naturally disbelieved and driven out. While the Candālas are on the point of impaling Carudatta, Vasantasena accompanied by Samvāhaka Bhikṣu comes there, and Carudatta is saved. Immediately after, Sarvilaka comes there with the news that Palaka was killed and Āryaka had become king and that Āryaka's first act as king was to confer the kingdom of वृद्धवती on Carudatta. In the meanwhile Sakāra is seized by the Candālas and the people clamour for his head. Carudatta graciously pardons him and he is set free. Candanaka excitedly enters with the news that Carudatta's wife was on the point of committing suicide by entering the fire. All hasten to that spot and Dhuta is saved in the nick of time. Candanaka is made पृथिवीदृष्टपालक, the Bhikṣu becomes सर्वविहारकुलपति and the king confers the status of a lawfully wedded wife on Vasanta-sena. Thus everything ends happily for all.]

(1) तत्किं न कल्प्य कारणम्—This seems to be addressed to some bystander who had asked the Candālas why and how Carudatta came to be condemned that way. The Candālas then praise their own skill in doing all that is necessary to make the condemned criminal finish his last journey as quickly as possible. न कल्प्य

कर्मनयन—(1) This may refer to three things, वय, वन्द्य, and नयन, or  
 (2) नयथा चित्रयो वयम्बधा नयने प्राणेषु (श्रीनिवासाचार्य) or (3) वधाय वन्द्य-  
 तस्य नयने

(2) दत्तानि करगीराणा (the *फूडेर* flower) दामानि यस्य स, वयपुस्यो  
 means वयप्रदहो पुस्यो ( मध्यमदलोपामगास ) or वध्व—one whose duty is  
 to kill The criminal was made to wear garlands of red flowers.  
 दाप इव , an expressive simile Carudatta slowly wending his  
 way to certain death is rightly compared to a lamp fed with a  
 little oil, slowly becoming extinguished

(3) CONSTRUE नयनसलिलमिक्त पाशुदहसीरुताङ्ग भिनृवनसुमनोभिः  
 शीघ्रैः रक्तगगानुत्थित म भारीम्, इह विभसम् सन्त वापसा उलिम् इव परिभोक्तु  
 नक्वन्ति । ( मालिनी )

नयनसलिले मिक्तम्, पाशुभि हसीरुताङ्ग अङ्गानि यस्य तत्, भिनृवनम् ( भ्रमणान्त्र  
 cemetery ) तत्र भरे सुमनोभि रक्तस्य गन्धन ( with drops of blood, with  
 वधि ) ( रक्तगन्धेन with red sandal psste, with प्रगीर ) अनुलिप्तम् The  
 दलि referred to is the one offered to a deity like शरी तर्पयन्ति—  
 are expecting eagerl४

(4) कालस्य फणो (or, काल एव फणु for दण्ड, and not परु is the  
 weapon of काल) धारयति, सुजन एव शत्रुता तेषाम् श्विवासम्, गज्जन (or  
 सज्जनाता) पुरा एव इम तम् (The idea has been referred to before,  
 IV 32 )

(5) रक्तचन्दनास्य हस्तरे (हस्त एव हस्तः in the sense of prints of  
 the palm of the hand), मिष्टचूर्णे (or मिष्टचूर्णोभ्यां) जपरीये This verse  
 shows how the वय was decorated, red sandal हस्तरे were shown  
 upon his body and rice-flour or sesamum powder was scattered  
 over him X. 5 1—तरतमस्य भाव,—it appears that this expression  
 shows rather the inherent good sense or discretion of the  
 spectators (if we look to the next verse) श्रीनिवासाचार्य explains  
 differently, तुष एव मनुष्ये वे तुमन्तः सुजनचूर्णानामिदमर्थः ।

(6) CONSTRUE जमा हि वेगा मदुपतम् पन्त दृष्ट्वा मस्य रिङ् अस्तु  
 र्नि (उन्ता) इजानताराण, मा परिश्रितुम् आशुतव स्वर्ग लभस्य इति वदन्ति ।  
 ( उपेक्षन्ति )

मता उन्ता, पन्त—उजानतम् Some take मत् as abl sing The  
 citizens with tears in their eyes genuinely sympathise with  
 Carudatta and express the hope that he would secure heaven so

richly deserved by him, even if he was so shamelessly treated in the mortal world] पुण्यमर्मणामिहादर्शितफलत्वात् स्वर्गफलेन साफल्यमर्थयन्ते ।  
( श्रीनिवासाचार्य )

(7) इन्द्र—the post or flag erected in honour of इन्द्र at the इन्द्रमह The flag was to be removed secretly at the conclusion of the festival ( श्रीनिवासाचार्य says दशानिमास्यमान इन्द्र रात्रा ) ताराणां सक्रम the fall of meteors ( which are supposed to be the souls of meritorious persons leaving स्वर्गलोका after their merit is exhausted), अश्विन्यादिनक्षत्राणां सक्रम चन्द्रसूर्यादिभिर्ग्रहेणसादन च । (श्रीनिवासाचार्य). शोभनस्य पुरुषस्य प्राणविपत्ति X. 8 1—आह्वानं a proper name

(8) कृतान्ताजया implies that Carudatta is innocent किं रोदिति , this is explained in the next verse ( प्रासादाधिरूपप्रमदानयनाम्बुधाराणां स्थूलविमलतीक्ष्णभावन गगनरुदित हुनवज्रपतन चोत्प्रेक्ष्यते । श्रीनिवासाचार्य )

(9) महिलाणां सघृह एव मेघ तस्मात् The tears shed by the women are the showers of water falling from a cloudless sky and the flash about the tears is the वज्रपतन ( or वज्रपतन may be the impending execution of the नगरीप्रधानभूत Carudatta ) गोहा—a man, or a proper name

(10) The tears shed by the people produced a volume of water capable of laying down the dust on the road !

(11) CONSTRUE एता ह्यम्यगता स्त्रिय पुन वातायनाग्रं विनि श्रुतास्य हा चास्दत्त इति माम् अभिभाषमाणा प्रणलीभि इव बाण्यम् उमृजन्ति ।  
( इन्द्रवज्रा )

प्रणाली—' पाहळ ' in Marathi. X 11 10— विनयदत्तस्य स्ता it is usual to refer to three generations while describing a person

(12) CONSTRUE मस्यगतपरिपूत मे गोत्र पुरस्तात् सदनि निमिद्वैधैयस्य पोषे उद्भासित तद् मरणदशाया वर्तमानस्य मम पत्ने असदशमनुष्ये चापत्यायां घुग्ने ।  
( मात्रिणी )

मखाना राने परिपूतम्, निविजानि चेत्यानि ( sacrificial pandals ) तेषु व्रतत्रय ( वेदस्य ) घाषे ( or निमिद्वै चेत्ये belonging to चित्य a sacrificial fire व्रतत्रय-वर्ध ) असदशमनुष्य—बाण्यस्य A contrast is intended between असदश मनुष्यघोष and व्रतत्रयघोष and सदस् and घोषणास्थान वदघाषप्रतिनिधदोषघाष, यत्नमद्-प्रतिनिधियत्र घोषणास्थान सत्तमिति महानय पूर्वापरविषय इति भाव ।  
( श्रीनिवासाचार्य )

(13) CONSTRUE (हे) शशि विमलमयूखशुभ्रदन्ति, राक्षसि विद्रुमसनि माधरोष्णि तव वदन् भवामृत निपीव अवश वध हि अपशोनिष पिनामि । (पुष्पिताग्रा)

शशिन विमला मयूखा इव शुभ्रा दन्ता यस्यास्तस्युद्धि, सुशचिर विद्रुम तत्सनिभ अधरोष्ठ यस्या, अयच (resulting from the charge of murdering वसन्त संना) एव विपम्

(14) गुणानाम् एव स्वान्ना निर्वि निराधारा युष्म, विपना सञ्जना निरलम्बारा च नगराति भाव । (भ्रान्तिवासाचार्य)

(15) The Candalas conclude from the fact that no one came forward to show any active sympathy for Carudatta, that a friend in need is very difficult to find

(16) CONSTRUE अमी हि मे वयस्या वसन्तनिस्त्वक्वत्रा दूतर प्रयान्ति, सनसदिवनश्च पर अपि वयु विषमदिवनस्य न वञ्चित् मित्रम् । (उपजाति)

वन्नान्तन निरुद्ध वक्त्र ये ते Carudatta is pained to find that his so-called friends were trying to avoid him, with a view to save their own skin. X. 16 4—हा तात (uttered by Rohasena) हा प्रियव यस्य (uttered by विद्रुम) X. 16 5— मद्गत, the Candala is so addressed for the sake of flattering him X. 16 7—स्मि, no gifts can be accepted by a Brahmana from a Candala X. 16 10— परगैर्नायम् a पुत्र prevents the father from falling into hell, Carudatta's desire to see his son at the time of death is therefore quite a natural one

(17) निरापोदम् एव भावनम् The libation water offered at the Sraddha ceremony by Rohasena with his tiny hands would hardly be able to quench Carudatta's thirst ! एकपुत्रत्वाद्भास्य यस्य चानि स्त्रीश्लाघार्थं शस्त्रेहस्य पारगैरिभो निरापा नात्प्राशा श्रामयितुमिति भाव । (भ्रान्तिवासाचार्य)

(18) दक्षार्थम् उद्वानम् the यनापवीत is in the स्वस्थ or normal position when oblations are offered to the gods and in the अयमव्य or प्राचीनान (the यनापवीत on the right shoulder) position when the oblations are offered to the Pitrs IX 20 1—निद्वानपदेन—addressing him as only वासुदत्त and not as आर्यचाण्डत्त . (It would be noticed that in X. 11 2 both the Candalas refer to Carudatta निद्वानपदेन) The expression is used in Mudra in a similar context

(19) Destiny is compared to an impetuous ( दास्य उद्वाना) mare who rides roughshod over anything and everything प्रयोपनुम्—

आक्रमितुम् (पुरुषं understood) Carudatta deserved to be sympathised with and should not be insulted

(20) व्यपदेशा—titles, (व्यपदिश्यते अनेन) कीर्तय, यथा व्यपदेशा अस्य might also be taken as an interrogative clause The reading अस्य किं प्रणम्य मस्तके न वर्तव्यम् (that is, everything about Carudatta should be treated with great veneration) also gives a good sense The time of the moon's eclipse is utilised by people for giving gifts, offering prayers etc and the moon is thus regarded as even more वन्दनीय in his hour of trial यथा राहुभासे चन्द्र स्नानतर्पणादिभिर्विशेषतो वन्द्यते तथा विपनोऽपि सत्युद्यो न गौरवादवरोपणीयः । अतो निरुपपदना-मप्रहणमनुचितं तथेति भावः । (श्रीनिवासाचार्य)

(21) CONSTRUE अस्तेन करवीरमालान्, स्वन्वेन शूलम्, हृदयेन शाकं विभ्रन् अहं ३-ध्वे अजः शमिन् इव अयं आघातम् आलक्ष्यम् अनुनयामि । (इन्द्रवज्रा)

अयं here means कण्ठप्रदेश आलक्ष्यम्, used in a passive sense, for being killed (लभ् with वा, to kill) श्रीनिवासाचार्य reads आलक्ष्य (lit killed) and explains it as अभिमन्त्रित 'consecrated' to suit the simile शामिनम्-शमितु इदम्, the place where the sacrificial victim is killed by the शमितृ (one whose business is to kill the sacrificial पशु) अश्वर, a sacrifice, न चरति, अश्वान राति or न ध्वरा (हिंसा) अस्मिन्, for the हिंसा in a sacrifice, being sanctioned by the शास्त्र, cannot be regarded as हिंसा

(22) न वयं ..., जातिमात्रेण चाण्डाली न वरुणा (श्रीनिवासाचार्य) The real चाण्डालs are Sakara, Fālaka and others who ill treat a good man. X. 22. 5—राजनियोगं ..., we are merely executing the king's commands, so we do not deserve to be blamed

(23) A beautiful verse Cf प्रसन्न खलु प्रसन्नपर्यन्तं मेहृत्य—अन्न-करणत्त्वस्य दम्पत्यो स्नेहसश्रयम् । आनन्दप्रान्धिरमेऽयमपर्यामिति वक्ष्यते ॥ Uttara. The reading अचानन्दनम् (चन्दनस्य इदम्) corresponds better with अनौशीरम्—न औशीरम् (उशीरस्य 'वाज्य' in Marathi इदम्)

(24) वाञ्छनफलशम् shows that Carudatta would remain unhurt (न तु मृदभयवद्रप्रमित्यर्थं । (श्रीनिवासाचार्य) प्रनय्य जीवे आशा यस्य तम्, खण्डित पाश यस्य तम्.

(25) CONSTRUE अहं व्यसनरुशाम् अनार्यां दशां प्रातः यत्र जीवितावसानम् अपि इद् कलम्, एषा च पापणा मे मनः व्यथयति यन् अमो (वसन्तसेना) मया हता इति इदं श्रोतव्यम् । (महर्षिणी)



व्यसनदृशा दशाम् may also mean 'the state of poverty' itself. I first lost my wealth and as a direct result of that I am going to lose my life I do not mind even that, but the most unkindest cut of all is that I have to hear this घोषणा—'Vassantasena was killed by me'—X 25 19—वासपादप—The poet seems to like this रूप very much (Carudatta is described as सुवनसकुनाधिकारि, सञ्जनदुम, दीनारि कपयुग, प्रणयिचनकल्पपादप etc by various characters in the play)

(26) CONSTRUCTIVE एवविधे कले, माधे कालपाशस्थिते, क अयम् सस्ये अन्तःसिद्धिः (मति) द्राणमेव इव उदित ।

द्राणमेव is said to be अस्यप्रवृत्तः a very timely shower of rain beneficial to the crops. Ceta's statement clearing Carudatta of the guilt is compared to a shower of rain falling on the parched up crops. Cf रावणाशमत्प्रान्तमिति वगमृतेन स । अभिप्रेत्य मरुतस्य दृश्यमप स्तिरीदधे ॥ Raghv X

(27) Carudatta means to say that death does not worry him at all he is concerned with his दशम्, if his good name remains untarnished he would gladly face death any time पुनर्जन is the most joyful event according to the Hindus for thereby the father discharges his debt to his ancestors and the doors of heaven are open for him to enter

(28) CONSTRUCTIVE अरुणवैरोज सुद्रुग, अवहपनुद्विना तेन ( शकारेण स्वय ) दूषितन अत्रि विवर्तनेन क्षणे इव ( अह ) दूषित अस्मि ।

विपदिस्थाऽपि हि शत्रो विना वैर श्रदिश्य मोहयन् हुन्तीति साधर्म्यमवसेयम् । ( ध्रानिवानाचार्य ) न कृत्न वैर यस्य तन

(29) भद्रा शापननेति पुनरुक्तम् शत्रुयत्रवगुडोदन्तवयोरविभाषरदादपार्थ च शत्रुयत्रकथम् । ( ध्रनिवासाचार्य ) X. 29 20—योऽपि अक्षिरोगो न भवति—This specific for eye diseases—seeing the enemy actually being killed—is Sakara's own invention (though he modestly says that he had heard about it) The passage shows the innate cruel nature of Sakara X. 29 24—यस्या , this is a master stroke of humour on the part of Sakara

(30) धारणय एव ताश्च विराण यस्य स people take precautions to guard against a wicked bull run amok Sakara's advent was a harbinger of ill for all for nobody could foretell what fresh evil

act he would be contemplating. So, the Cāndālas warn people to be on their guard against him. X. 30 8—प्रणयिजनरूपपादप— Cf. दीनाना कल्पवृक्ष L 48 X 30 11—रत्न . . Sakara means to say that it was ridiculous that he who was so rich would kill a woman (for the sake of ornaments), only a poor person like Cārudatta could have done that deed X 30 30—एतत् .. Note how cleverly Sakara turns the tables on Ceta X 30 36—ईदृशो दाममादः—Ceta finds that, because he was poor, no-body was prepared to believe in him, even though he was telling the truth! एतानाम्ने विभ्र—Kālidāsa has a similar expression [ एतावान्मे मनिविभ्र भवन्तं सेत्रिणम् । ] in Mālavikā

(31) CONSTRUCT : भोः पतितसाधुजनानुवृत्तिन्, निष्कारणोपगमयान्धव धर्मशील, उत्तिष्ठ, मम मोक्षणाय सुमहान् यत्नः कृतः, अपि ( किन्तु ) देवं न सवदन्ति, अद्य त्वया किं न कृतम् । ( वसन्ततिलका )

पतितस्य साधुजनानुवृत्तिन्, किं न कृतम्—मर्ममेव कृतम्. Cārudatta means to say that the Ceta had done his best and so he should not condemn himself if his efforts could not be successful owing to the adverse nature of fate. X. 31 6—स्वयमेव मारय—said in disgust, at the satanic nature displayed by Sakāra . X 31. 10—सर्मस्य . . Cārudatta is afraid that the wicked Sakāra might manoeuvre to kill Rohasena as well

(32) आश्रम . तपोवनं प्रतिगन्तव्यं न तु पापराश्रे स्वातन्त्र्यमिति भार. । ( श्रीनिवासचार्य ) एतं गर्भियनि—you too would be killed even though innocent X. 32 4—राशीन जीवितं यस्य, Carudatta was losing his life through compulsion, but Vidūśka should not part with his life voluntarily X. 32 8—तथापि Vidūśka sees the justice of Cārudatta's remark, but decides to commit suicide all the same X. 32 25—नद्रणयतम् ..सहृदयेन कथयत्यहसादनदण्डेन जनेन जडंरक्षणाण्डेन जडरेति शब्द पुर्वतं बेशुदण्डेन स्वदोषो हि वाच्य इति न्यायप्रदर्शनमभिमतम् । ( श्रीनिवासचार्य )

(33) CONSTRUCT एतद्व्यसनमहार्णवत्रयान शाय मे न चामः, न च मनतः विवाद अभि, एतः जनापवादवाहः मा दहति यत् इह मया सिया इना इति वक्तव्यम् । ( महाश्विणी )

एतत् व्यसनम् एव महान् अर्णव तस्मिन् प्रगत (falling down) तत् जनापवाद एव राहो X 33 8—अहुरित ल्येय कृत्वा, what kind of system the Cāndālas follow to determine the कथयति is not clear Both of them wanted to avoid this turn if possible, hence the propriety

of बहुविधम् ( It appears that either one or the other objected to the procedure when the वृषपालिका was decided in his favour and so they had to start the सग्न over again In X 33 24 we again have the passage वृषपालिका सख कुत्र which shows that no conclusion has been arrived at at this stage and later also it appears that no वृषपालिका was actually decided upon ) X 33 20— वदापि the old veteran Cāndala apparently is recollecting the ... instances when the सग्न was miraculously saved at the

(3) an elephant running smok ( which enables the criminal to run away and presumably the offender was not to be punished twice ) (4) revolution ( when naturally the new king would upset all the arrangements made by the old king ! ) X 33 21— वृद्धि—prosperity or joyous incident it may also mean ' addition to the family X. 33 22—राजपस्विन—this foreshadows the impending success of the revolutionary party X. 33 25—शीघ्रमिति राजपदित्तभयात् ( श्रीनिवासाचार्य ) The Cāndalas also, who had been deliberately delaying the execution in the hope that something might turn up at the last moment now see the justice of Sakara's remark and do not resort to वृषपालिकाखे

( 34 ) CONSTRUE भाष्यद्वारात् प्रत्यक्षवाक्ये कथञ्चिद् दूषितस्य अपि मे धम यदि अयं प्रमदति, ( ना. ) सुपतिभवन्त्य -यत्र तत्र स्थिता वा सा एव स्वस्वभवेन ( मम ) कलङ्कः व्यवनक्तुः । ( मालिना )

प्रबलपुण्याणां ( referring to Sakāra the judge etc ) धार्ये सुपते भवने तिष्ठति ( if dead Vasantasena would be in heaven ) यत्र तत्र स्थिता ( if not dead residing somewhere voluntarily or compulsorily ) स्वस्वभावेन her own magnanimous nature Carudatta desires that he should die without a stain on his character and that could be removed only by Vasantasenā directly making such a declaration herself ( the poet shows in the sequel that Cārudatta's धर्म was pure and strong enough to bring Vasanta-senā there to clear him of the guilt and also to save his life ! ) यदि प्रयत्नीभूय यद्यर्थं प्रमायेत् तदन्तरमस्तद्व्यस्य न मे निगमं भोजयति भावः । ( श्रीनिवासाचार्य )

( 35 ) The upper portion of the corpse sticking to the शूद्र had such a frightful grinning aspect that it could be regarded as the most appropriate form or dress for one exhibiting loud

grinning laughter' अट्टहासस्य कालाट्टहासस्य वेपो रूपान्तरमिव भीषणमित्यर्थः । ( श्रीनिवासाचार्य ) .

(36) वयनस्य पातः इव, उत्तिष्ठस्ततः can be associated with ध्रुव, for birth and death concern only the body and not the soul Cf. the famous verse in the Gītā, वासासि जीर्णानि यथा विहाय नवानि गृह्णाति नरोऽपराणि । तथा शरीराणि विहाय जीर्णान्यन्यानि संयाप्ति नवानि देही ॥ X. 36. 10—अस्याने ( गृहादन्यत्र जीर्णोद्याने—श्रीनिवासाचार्य ) परिधानताम्. X. 36. 24—विषमभर...., the idea has occurred before, विषमभराकन्ता इव नो ..., II 20 8. ( उज्जयिनी एकरिमन्पथे उन्नता प्रजाभिरुनुहा अन्यत्र रिक्तत्वादकन्ता च भवतीत्यर्थः । .. वसुधरापि हि पर्वतस्थान उन्नता सयुद्धस्थाने निम्नेलि सादृश्यम् । —श्रीनिवासाचार्य ) . X. 36. 46—स्वर्गं नयाव—धार्मिकस्य पारलौकिके महासुखे निविष्टवित्तस्योत्सवां हि शरीरपात इति भावः । ( श्रीनिवासाचार्य )

(37) The fall of the sword from the hand was quite unaccountable, so the Cāndāla concludes that it was divine interference that was responsible for it, which showed that the gods did not want Cārudatta to die X. 37. 6—सहवासिनी—Durgā or Kālī, the patron-Goddess of the Cāndālas, in the temple on the Sahya mountain (this also incidentally shows that the poet was familiar with the Deccan) If a saint like Cārudatta was killed by the Cāndālas, it would be an eternal blot on their race, so the Cāndāla hopes that Cārudatta would be saved even at that stage. X 37. 9—यथाज्ञप्तम्, the order of king Pālaka was 'शले भङ्ग' (IX. 39 7-8), so the other Cāndāla wants Cārudatta to be impaled and not killed by the sword (the Cāndālas were acting against orders in trying to kill Carudatta एकग्रहारेण out of sympathy for him). X. 37. 14—आर्या . तावत्, uttered by the Bhikṣu, the rest of the passage by Vasantasenā.

(38) चितुर—early hair. X 38. 13—यहस्य वाट. ( court, enclosure )

(39) This is the same as stanza 26 above with a few changes. For द्रोणमेव, we read द्रोणगृष्टिः here, on which श्रीनिवासाचार्य remarks, मेव कदाचिद्गृष्टिरपि गच्छेदिति निश्चितत्वात् प्रत्युद्धीवचस्येह गृष्टिश्चमानीकृता ।

(40) CONSTRUCT किम् इयं द्वितीया वसन्तमेना, सा एव दिवः इत्थं समागता किम्, मम घान्तं मनः वा एतां पश्यन्ति, ( अबवा ) वसन्तमेना न मृता, अथ सा एव । ( उपजातिः )

(41) CONSTRUE मम जीवानुकाश्यया स्वर्गार्पणं प्राप्ता किं नु उत तस्या म्पानुभवेण इन्द्रम् आया आगता किम् ।

प्रतिश्रुत्यात्वे reads जीवानुक्रमया जीव्यने अनेन इति जीवातु (life or means of restoring life) तस्य काम्यया X. 41 6—एवमसुरसमिनीय निशीयता एव—The experiencing of excessive pleasure makes one close one's eyes Cf तमद्भुमारोप्य शरीरयोगजे सुखनिमित्तानभिवाप्तं त्वचि । उपान्तसमीहितलाघना वृषभिरासुतस्पर्शम्यज्जा यथा ॥ Raghu III शता (निमोहिता एव स्पर्शं स्पथिवा) अथ उर्यशागात्रसपर्यदिब निर्भूत मे शरीरम् । Vikram IV

(42) विद्या—the सनीविना विद्या or आत्मविद्या which brings on salvation

(43) CONSTRUE बद्धं विनिशयमालम् एतत् म दह त्वया एव प्रति म चित्तम्, अहा त्रियसगमस्य प्रभाव, इ नाम मृत अपि पुन प्रियेत । (उत्तनाति)

देहम्—देह is both masculine and neuter त्रियसगम has in the present case practically brought a dead man back to life!

(44) CONSTRUE तन् एव रत्नं (वस्त्र) परवस्त्रम् इय च (रक्षता) मात् शतागमेन हि वक्ष्य यथा विमानि, तथा एव पुन च वक्ष्यपदह्वनय विनापदह्वनिति समता जाता । (वसन्ननिरुद्धा)

A bride groom at the time of the celebration of marriage, wears red garments (see Nāgananda Act IV) and garlands, and auspicious drums are sounded Carudatta says that the whole paraphernalia was already there as though to celebrate his marriage with Vasantasena What was the preparation for a body to be sent to the gallows can now be used for celebrating his marriage X 44 1—अनुदासन्नया Vasantasena feels sure that Carudatta must have pleaded guilty to the charge for the sake of another!

(45) मनार्—almost, it was quite touch and go with Carudatta पूर्वम् एव अनुद्ध वैर येन

(46) CONSTRUE दशरथस्य हता वृषभकृतु जयति तदन भेत्ता क्रोशु शतु पशुषु जयति तन्नु विनिहनस्वरो आयत च शुभमेलाभकृतु विशाला रुन्ना गो जयति । (मात्रिनी)

मम केतु यम्य स—Siva whose emblem (vehicle) is the Bull विनिहतं वरं वैरा येन म तत्र तैलम् एव केतु यस्या ताम् If one is asked to name three great heroes who are responsible for epoch making

feats of valour, the following would be named in chronological order (1) Siva who destroyed the sacrifice of the great Dakṣa <sup>पञ्जापति</sup> and killed him (दक्ष's daughter सती had married Siva, Dakṣ began a sacrifice for which Siva and Sati were not invited. Sati went there uninvited was insulted by Dakṣ, as a result of which she committed suicide (Later she was born as Parvati and again married Siva) Siva enraged at the fate of Sati destroyed (through his गण्य headed by Virabhadra) Dakṣa's sacrifice) (2) पशुपत्—Kartikēya, the infant commander in chief of the gods (see notes on III 1 3) He destroyed also the demon क्रौञ्च (or pierced through the क्रौञ्च mountain and hence his epithet क्रौञ्चदारण) (3) Aryakṣ—He also like Siva destroyed his enemy Palaka at a sacrifice and has now become the undisputed master of the vast earth right up to the Kailāsa mountain

(47) CONSTRUE ना, अहं हि न कुमुदं पालकं हवा, नद्राज्ये च तम् जायकं द्रुतम् अभिदिष्य, नम्रं शेषभूताम् आज्ञा शिगिति निधाप अहं व्यसनगत चान्द्रुत च मोक्षये । (प्रहर्षिणी)

शेषभूता—which was like a शेषा ('शेषा निर्माल्यदाने स्यात्' इति हैम, 'प्रमादानिपनिमाल्यदाने शेषति शीर्षिता' इति विश्व) शेषा means ■ garland from an idol or worn by an ascetic, which is taken as a gift, so शेषभूता means 'which deserves to be treated with great respect'

(48) CONSTRUE चलन्नि न तं शिवु क्त्वा, पौगन् प्रकषान् पुन नमा श्वात्त समप वसुभविगज्य शत्रुगज्य ज्गोरे. शान्यम् ■ प्रासम् । (इन्द्रवजा)

प्रकषान्—extremely (with समाश्रयस्य), or from excess of power (with प्रासम्) वसुभया शत्रुगज्य यस्मिन् तन् शत्रुरायम् यन्नि the enemy of Vala or Bala, an epithet of Indra. चल represents the cloud (like the more famous enemy of Indra, द्रुत, his brother) or drought which Indra smashes down by his वध for sending down rain. चलन्निहीनम्—It was easy to kill Palakṣ, because he had no मज्जन्ति or प्रभुजन्ति (कोतो दृष्टो चल चैव प्रभुजन्ति प्रतीर्षिता) left X 48 3—शान्ता—said with impatience, as the crowd was merely obstructing his path, and not doing any thing in particular there

(49) CONSTRUE दिव्या मो गुणभूतया नशित्वा मितनया (वसन्त सेनया) नावा इव अयागर् इयमनपशार्णवान् उत्तोगम्, उपगमक-वत्कृत्य शगे नम् इव विगन् निगी-वे । (प्रहर्षिणी)

विराट्—It is not more than two or three days since Sarvilaka broke into Carudatta's house for stealing the ornaments. So विराट् is meaningless व्यनन महान् अणव इव तस्मात् By means of a boat one is able to cross the sea if luck is favourable. Carudatta was saved through the help of Vasantasenā who thus corresponds to the boat गुणेन (by a rope) घृतया (with the boat) गुणे घृतया (with वसन्तसेना won over with virtues), सुशील्वती—possessed of a noble character (with वसन्तसेना) of a good make (with the boat), उपराग—उपत्येन इति an eclipse Carudatta and Vasantasenā correspond respectively to the moon and the moon light X. 49 1—सर्वदाव गामने—It always pays in the long run to act straight, subterfuge can succeed only for a short time. Honesty is the best policy.

(50) हन महत् पाप यत्न स theft (of gold) is one of the five महापापकः X. 50 1—प्रणय कृत—प्रणय कृतः। तमूल एव क्षवभावया कृत इति भावः। (ध्यानवामाचार्य)

(51) CONSTRUCT आयवृत्त कुल मान च रक्षता आयकण दुग्मा पालकः यद्वादास्थः पशुवन् इति ।

आयवृत्त कुल मान रक्षता—these expressions are used to justify the action of Aryaka in killing पालकः

(52) Sarvilaka repeats the statement (in the last stanza) with some further details for Carudatta's निम् (X. 51 1) showed some incredulity पशुवन् इति shows that Aryaka had not much difficulty in killing पालकः. X. 52 1 2—योऽसौ मोक्षत—Why does Carudatta repeat all these details? (Perhaps to show that पालकः rightly suffered for his sins) X. 52 5—उत्तविन्द्या may be taken with प्रावृत्तिनाम्य वेणात्त दुग्मावती—The वेणा is apparently a tributary of the Narmada (it cannot be the Vena river in Satara district), and दुग्मावती is usually identified with Ramnagar in Bundelkhand. X. 52 13—एषात् वदो वाहू यस्य स

(53) An उद्गम यत्न is difficult to catch च X. 53 6—राष्ट्रय यत्न—(1) राष्ट्रयस्य मम वचन इति so that I can not escape even if I wish to do so (2) The guard placed there by the Military commander (राष्ट्रय)

(54) CONSTRUCT एन मन्त्र्या (पुम्पा) आम्बन्तु (किम्) यत्न (एव) आम्बन्तु सम्बन्तम्, एव शूल वा निहन्तम्, कश्चन पश्यन्तम् वा ।

Sarvilaka is anxious to torture Sakara to death X. 54 11—  
 न पुनर्मारयिष्यामि is piece of Sakarian humour

(55) मन्त्राय न हन्तव्य—Sarvilaka agrees so far that Sakara may not be killed by a मन्त्र and suggests that he may well be eaten up by dogs but when he hears Carudatta's novel method of killing ( उपकारहृन्न ) all his hopes about seeing Sakara killed in a manner befitting his crimes are dashed to the ground X. 55 5—The passage from नेपथ्य कलत्र to युष्मत्प्रधान X. 58 17 is said to be an interpolation by one Nilakantha who thought that the poet ought to have brought all the important characters on the stage at the end (which the poet could not do perhaps because he was afraid of the play being too long for representation यमूर्खान्यमयत कविनोचितपात्रमेलन न कृतम् । सुन्दरयुक्ति निररचयत्पचन्दनक्रीकन नालमष्टस्तद् ॥ )

(56) CONSTRUCT ( हे ) चारुचारन, यत् आप भवधारताने न महानल्ल स्थितिमहानि तथापि ( इ ) पातयन् पतिं । इहाय परलोकमुत्त तव न ऋचितम् । ( प्रमिताक्षग )

A mediocre verse In the first half मवत् is used and in the second half तव Carudatta means to say that his wife is too good for the mortal world and deserves to stay permanently in heaven but she is a पतिव्रता ( पति एव प्रत यस्या सा ) how could she therefore think of enjoying the स्वर्गमुत्त alone with her husband left behind on the earth ?

(57) प्रयत्नवैकल्यम् If Dhutā dies Carudatta would not live so also Vasantsena and others X. 57 16—भित्तवेन मर्त्री सदैव ह्यनुत्तरण द्राघ्यमानामिति भावः । ( धनिनामाचार्य ) X. 57 19—आमत्र हुतवत् यस्या सा X. 57 24—यथोपगन्तानी I shall follow your example I too would commit suicide X. 57 28—अहमप्रगीर्भवामि a Brahmana is given the first place of honour at various festivities he ought not to lag behind in showing his active sympathy in times of adversity he in fact should be the first to die so as to set an example to others. X. 57 30—आनिकान्ते किं मनोरथे—Rohasena will have no one to look after him he will have to take care of himself What is the use of entertaining desires when the object of the मनोरथ is no more ? How can Rohasena's desire that his parents should look after him be fulfilled when they are dead ? ( Or मनोरथ is those of Dhuta



that Carudatta would take care of Rohasena when she is dead and grieve) जताने किय मनाये किम् यदा पिता अवात तदैकाहमप्यनीतप्राया तव कथमस्मद् दग्धिलापस्ते नरान् दत्त नाव । (आनिवासाचार्य)

(58) CONSTRUCT हा (हे) प्रयति प्रेयसि विद्यमाने क अथ कटाक्षवचनात् आनीत भानो नमनगमिने (सति) अम्भोजिना लाचनमुद्रण करोति किम् । (रद्रवत्रा)

The first प्रयति is vocative singular of प्रयति the second is loc sing of प्रयत्न अम्भोजिनी—a day lotus closing its petals when the sun sets करोति किम् the answer is न चानि, similarly Dautas can not possibly close her eyes in death when Carudatta is alive X 58 2—अत एव, because the अम्भोजिनी works like an automaton without showing any exuberance of feeling, undue advantage is taken of her and people even kiss her सचेतना पतिव्रता on the other hand may sometimes err but it would be erring on the safe side and she knows how to take care of herself (The reading उच्यते for बुध्यन् is simpler there is nothing to commend in the action of the अम्भोजिनी who is known to be just अचतना that is all) अनिवासाचार्य explains differently—न हि सचेतना भर्तृप्रणाशुत् खमनुभूय प्रणश्यदित भाव । मदनेन विनाकुला रति क्षणमात्र मिल जीवितिति म । वचनीयमिदं व्यवस्थित दयितं दाम्भुयामि यद्यपि ॥ इति कुमारसभरे । X 58 9—सावरानस्म—turn of events plot It is also suggested that the plot of the Mrochshatikā is a wonderful one X 58 17—युष्मत्प्रनारन here the interpolation ends It would be seen that the interpolator forgets to introduce Madanika on the stage One would have very much liked to see this sprightly lady meeting Vasantasena and Sarvilaka on the stage! X 58 20—अवगुह्य—A वधू or कुलाङ्गना had to use the veil in public It appears that the king could sanction such a status for ladies of low birth X 58 25—पृथिवीम् obviously means here (as well as in X 58 32 below) Aryaka's kingdom X 58 31-33—Rewards are given to all who had helped Carudatta and Aryaka directly or indirectly Sakara is also restored to his original position X 58 37-38—किं ते भूय प्रिय करासि जन परमपि प्रियमस्ति—these are stock passages at the end of a Sanskrit drama The fact that Sarvilaka, a thief and a free lance is selected for saying किं ते भूय प्रिय करोसि, shows the non serious character of the play

(59) CONSTRUCT चारिगादि लभ्य एव शत्रु अवि चरणनिवृत्ति-मुक्त, माद्वानारातिमुक्त प्रियमुहम् आयक राजा अचला शास्ति, इयं दिवा भूय प्राणा,

प्रियतुहादि मगत भवान् म वयस्य, अनिश्चिन लभ्य च किं यन् परम् अधुना भरत  
अह प्राथय । (सद्यः)

एय शत्रु-शरार प्रोत्सातम् अरातिमूल वेन त्त, अवलाम्-गुणरदा भूमिरस्मान्  
चलियतीति माभिप्रायनराचलामिति विनियम् किं शर्थये । अप्रादिनमव सर्वमर्थ  
साधिनवना निवधयीकृत् नव्या मे प्राथेनति भाव । (धानिवासाचाय) The meeting  
with Dhuta and Rhasena is not referred to here, which shows  
that the previous scene depicting them is an interpolation.

(60) CONSTRUCT कूपयन्त्राधिकार्यायप्रसक्त एव विधि काश्चिन् तुच्छ  
यति, म्पूरयति वा, काश्चिन् उजति नयति काश्चिन् घतवेगो करोति, काश्चिन् भाक्  
लान् दुन नरति च, अन्योप प्रतिपक्षसहविद् इमा लोकास्थिति बोधयन् प्रागति ।  
(शाईलविकीडितम्)

कूपयन्त्रस्य (a machine for drawing out water from the well,  
'रहादगाडो' in Marathi) घटिका (small pots) तासा न्याय (maxim) तत्र  
प्रसक्त In the case of the कूपयन्त्र, some घटिकाs are quite full  
some are half full and some completely empty at any  
particular period and the change in their state goes on without a  
break, घटिकाs that are full become half full or empty and vice  
versa as the कूपयन्त्र goes on functioning At the dictates of the  
विधि people also experience different states ups and downs etc.  
Of नचियच्छत्युपरि च दद्या चक्रमेकिकेनेष । Megha चकारपूक्तिरिव गच्छति  
भास्यवइकि । Bhasa तुच्छयति-आशत्रु दुर्मतीररोति प्रमूरयति-रिक्तान् पूरयति,  
पातविधौ करोति-आपदि निक्षिपति आत्रुलान् नरति-अप्रतस्वरान् स्वयन्तुचैर्न चैर्वा गमयति,  
क्रीडति-दुनप्रमक्तो यथा पादकाना क्षयेष वृद्ध्यन् च तुच्य स्मत तथा लोकन्यसतोत्पद्योत्प्र  
तिद्वन्द्वीशरसो विधिरित दक्षित क्रीडतीत्यनेन । (धनिवासाचाय) Of यात्येकनोऽस्तशर  
पतिरोपधीनानाविच्छृताऽरण्यसुर सर एकताऽर्क । तत्रोदयस्य युगपदन्दसतोऽद्याभ्या लोको  
नियम्यत इवान्दशान्तरेषु ॥ Sakuntala काल कन्या भुवनरत्ने के काडनि प्राणेशारे ।  
Bhartrhari This verse seems to be out of place here The next,  
पसाया तथापीदमन्तु comes naturally after stanza 59 X 60 1—  
भरतवाक्यम्-नन्वाक्यम् । नन्वाक्यमित्यसमाप्तौ नेनापीदयते इत्यर्थ । प्रस्तावनानन्तर  
नन्वाक्याभावाद् भरतवाक्यमित्युक्ति । (राधवमहः s commentary on Sakuntala)  
भरतवाक्य (so called because it is in honour of भरत the founder  
of the dramatic science or because it is uttered by भरत meaning  
'an actor') is the concluding verse or verses of a drama, con-  
taining a blessing and recited by a character in the capacity of  
an actor The drama proper ends with तथापीदमन्तु

(61) CONSTRUCT गाव क्षीण्य सतु वमुमनी सवत्तन्नरया भवतु,  
पजन्य कालवर्षा (भवतु), सकलजनमनोनिदिन वाता वन्तु जन्मभाज मादताम्,

ब्राह्मणा सततम् अभिमता ( भवतु ), सन्त श्रीमता सन्तु, प्रशमितरिपव धर्मनिष्ठा च  
भूया वृथिवी पातु : ( स्यात् )

We may also construe the third line as जममान सततम् अभिमता  
मोदन्तः ब्राह्मणा सन्त सन्तु ( भूया आमन्त etc ) क्षीरिण्य—ग्रभूतं or नित्य क्षीर विद्यते  
यानाम् giving plenty of milk or always giving milk सर्वाणि सप-  
थानि सस्यानि यस्याम् सा यस्यानां जनानां मनासि नन्दयति ते प्रशमिता । एव ये ते  
धम निष्ठा यथा ते आ ( in आमन्त ) in the fourth line indicates auspici-  
ousness ( the composition is thus मङ्गलम् )

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## Appendix A

## DEFINITIONS OF SOME DRAMATIC TERMS

[ These definitions are found in works like the *Natyashastra*, *Agnipurana*, *Dasarupaka*, *Sahityadarpana*, *Basaravasudhakara*, *Samgitaratnakara* etc. The *Natyashastra* is the oldest work to which the other works are more or less indebted. The definitions given below are taken from the *Sahityadarpana* ( 14th century A. D. ) *Pariccheda* VI, unless otherwise specified ]

अपवारितम् —  
( अपवार्यं )

तद्भवदपवारितम् ।  
रहस्यं तु यदन्यस्य परानृत्यं प्रकाशयत् ॥

आकाशभाषितम्—  
( आकाशे )

किं प्रवापीति यन्नाट्ये विना पात्रं प्रयुज्यते ।  
श्रुत्वेवानुक्तमप्यर्थं तत्स्वादाकाशभाषितम् ॥  
दूरस्थाभाषणं यस्यादशरीरनिवेदनम् ।  
पराक्षात्तरितं वाक्यं तदाकाशे निगद्यते ॥

( भरत )

[ आकाशे also refers to the utterance of superhuman beings having no tangible form and hence incapable of being introduced on the stage ].

आत्मगतम् or स्वगतम्—अश्राव्यं बहु यद्वस्तु तदिह स्वमतं मतम् ।

आम्बुखम्—  
or

नगीं विदूषको वापि वारिपाश्वक एव वा ।  
सूत्रधारेण सहिता सलापश्च कुर्वते ॥

प्रस्तावना—

चिप्रैर्वान्ये स्वार्थो ये प्रस्तुताक्षेपिभिर्नियं ।  
आमुरसं तत्तु विज्ञापयन्ना प्रस्तावनापि सा ॥

[ Five Divisions  
of Prastavana ]

उद्घात्यकं कथाद्घातं प्रयोगानि शयस्तथा ।

[ १ उद्घात्यकं ]

प्रवर्गकालगणिते पञ्च प्रस्तावनाभिद् ॥

पदानि त्वगताधानि तद्भगवतये नरा ।

योजयन्ति पदैरन्ये स उद्घात्यक उच्यते ॥

[ २ कथोद्घात ]

सूत्रधारस्य वाक्यं वा समादावाधमस्य वा ।

भवेत्पात्रस्वेश्चेत्कथोद्घात उच्यते ॥

[ ३ प्रयोगानि शय ]

यदि प्रयोग एकस्मिन्प्रयोगोऽन्यं प्रयुज्यते ।

तेन पात्रप्रवेशश्चेत् प्रयोगानि शयस्तदा ॥

[ The Prastavana of the *Mrcchakatika* is of the *Prayogatisaya* type ]

- [ ५ प्रवर्तकम् ] कालं प्रवृत्तमायित्यसूत्रधूम्यत्र वर्णयेत् ।  
 नदाश्रयश्च पात्रस्थ प्रवेशस्तत्प्रवर्तकम् ॥  
 [ ५ स्वल्पितम् ] उत्रैस्त्र समावेशात्कार्यमन्यप्रसापते ।  
 प्रयोगे सत्तु नञ्जेव नाश्रापन्यमित् बुधै ॥

[ The Agnipurāṣa and Dīśarupaka read प्रवृत्तम् instead of प्रवर्तकम्  
 The Rasārṇavaśudhāra gives Prastāvāna and Sthāpanā as the two  
 varieties of Anukha ]

प्रस्तावना स्थापनेति द्वेषा स्यादिदमामुक्तम् ॥  
 दिदूषकनृपागिपार्थिके मह सैल्पन् ।  
 स्तोत्रवीथ्यादिताहितान्यामुक्ताङ्गानि सूत्ररुत् ॥  
 योजयेद् यत्र नात्यङ्गैरेषा प्रस्तावना स्मृता ॥  
 सर्वाङ्गमाङ्गवीथ्यङ्गत्तमेतर्वाङ्गवधिरुगे ॥  
 सूत्रधारो यत्र नृपविदपकनटादिभि ॥  
 सैल्पन् प्रस्तुत चार्थमाक्षिपेत् स्थापना हि सा ॥ ]

जनान्तिकम्—त्रिपताशारेणान्यानपदावन्तरा कथाम् ।

अन्योन्यामन्त्रण यत्स्यात्तज्जनान्ते जनान्तिकम् ॥

[ जनान्तिकम् is the same as अन्वयितम् for all practical purposes The  
 difference lies in the manner in which the statement in question is made ]

नान्दी— नान्दी कृता मया पूर्वमाशीर्वचनसयुता ।  
 अष्टाङ्गपदसयुता विचित्रा वेदनिर्मिता ॥  
 सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रितः ।  
 नान्दी पदैर्द्वादशभिर्गणभिर्वाप्यलङ्कृताम् ॥  
 देवताना नमस्कारो गुरुणामपि च स्तुति ।  
 गानाक्षणनृपादीनामशीर्षादीं गीयते ॥

( Natyasāstra )

आशीर्वचनमधुना स्तुतियस्मात्प्रान्यते ।  
 देवद्विजवृषादीनां नमसाञ्जान्दीति सङ्गिता ॥  
 मङ्गल्यशङ्खचन्द्रान्जकोक्केरवशमिनी ।  
 पदैर्यथा द्वादशभिर्गणभिर्वा पदैश्च ॥

नेपथ्यम्— कुशीलवकुम्भस्य रथली नेपथ्यमुच्यते ।

प्रकाशम्— सर्वथाय प्रकाशं स्यात् ।

प्रवेशक— वृत्तवर्तिष्यमापाना कथाशाना निर्दर्शक ।  
 and सक्षिप्तार्थस्तु विष्कम्भ आदावद्भ्यस्य दर्शितः ॥  
 विष्कम्भक— मध्येन मध्यमाभ्या वा पात्राभ्या सप्रयोजित ।  
 शुद्धं स्वात्स तु सर्कीर्णा नाचमध्यमकल्पित ।  
 प्रवेशकोऽनुदात्तावरा नीचपात्रप्रयोजित ।  
 अद्भुद्व्यान्तर्विज्ञेय शेष विष्कम्भक यथा ॥

प्रस्तावना— See Amukha

पूर्वरङ्ग— यन्नात्यवस्तुन पूर्व रङ्गविप्रोपशान्तये ।  
 कुशील्वा प्रकुर्वन्ति पूर्वरङ्ग म उच्यते ॥

विद्रूपक— शृङ्गारेण्य ( नायकस्य ) सहाया निचेद्विद्रूपकाया स्तु ।  
 विट— महा कर्मसु निपुणा कुपितवधूमानमजना शुद्धा ॥  
 चेट— कुमुदवमन्तायभिध कर्मवपुर्वेवभापायै ।  
 हास्यर कलहरतिविद्रूपक स्वात्स्वकर्मज्ञः ॥

शकारः— मद्मूर्धतप्रभिमानी दुष्कुलतैश्वर्यसत्पन्न ।  
 सोऽप्यमनूशधाता गङ्गा श्याल शकार इत्युक्त ॥

स्वगतम्— See Ātmagatam

सूत्रधार— [ नाट्योदकरणादीनि सूत्रमित्यभिधत्सिते ।  
 सूत्र धारयतीत्यर्थे सूत्रधारो निगद्यते ॥  
 आसूत्रयद् गुणान् नेतु क्वेरेषि च वस्तुन ।  
 रङ्गप्रमाधनमौढ सूत्रधार इहोदित ॥  
 नाट्यस्य यदनुष्ठान तसूत्र म्भासमीजकम् ।  
 रङ्गदेवतपूजालुन् सूत्रधार उदीरित ॥  
 वर्तनीयव्रधासूत्र प्रथम येन सूचते ।  
 रङ्गभूमि समासाय सूत्रधार स उच्यते ॥ ]

## Appendix B

### मृच्छकटिकस्थसुभाषितानां संग्रह ।

[ Only short pithy sayings are mostly included in this list. Whole verses, such as those describing Carudatta's views on दारिद्र्य, or Sarvaloka's tirade against women or Vasantasena's address to Indra or Vidyut, are not referred to here ]

- ( 1 ) अनतिक्रमणीया मगवती गोकाम्या ब्राह्मणकाम्या च । III 18 17  
 ( 1A ) अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रियु च विश्वसन्ति । IV. 12  
 ( 2 ) अपेयेषु तडागेषु बहुनरमुद्कं भवति । II 14 50  
 ( 3 ) अम्मोजिनी लोचनमुद्रणं किं मानावनरनगामिते करोति । X 58  
 ( 4 ) अल्पकृपा मरणं दारिद्र्यमनन्तकं दुःखम् । I 11  
 ( 5 ) अहो विप्रैश्च लोकव्यवहारस्य । IX. 24 10  
 ( 6 ) आलले गृह्यते इरती वाजी बल्गासु गृह्यते । I 50  
     इदमे गृह्यते नारी .  
 ( 7 ) इदंशो दासभावो यस्तस्य न कमपि प्रत्यावपति । X 30, 36  
 ( 8 ) एष काडति कृपयन्प्रपत्तिकाम्यापप्रतकतो विधिः । X 60  
 ( 9 ) कामो वामः । V 9 7  
 ( 10 ) किं इति कुमुम सहकारपादप मधुकर्यं पुनः सेवन्ते ।  
     अत एव ता मधुकर्यं उच्यन्ते । II 0 65 66  
 ( 11 ) गगनतले प्रतिवसन्ती चन्द्रसूयां वपि विपत्तिं लभते । X 36. 2  
 ( 12 ) गुणः सत्त्वनुशास्य कारणं न यलात्कारः । I 32 2  
 ( 13 ) छिद्रस्वनर्था बहुलीभवन्ति । IX 26  
 ( 14 ) द्रीडपुरुषसकां न मनः सत्तु पणिका लोकेऽवचनीया भवति ।

II. 0 62 63

- ( 15 ) दुर्लभा गुणा विमवाश्च । II 14 30  
 ( 16 ) दुष्करं विषमोपवीकृतुम् । VIII 17. 19  
 ( 17 ) दूतं हि नाम पुत्रवस्यासिंहासनं राज्यम् । II 6 66  
 ( 18 ) न कालमपेक्षते स्नेहः । VII 4 16  
 ( 19 ) न च द्राक्षातपो भवति । IV 19 11  
 ( 20 ) ॥ पर्वतापे नरिनी प्रगेदति न गर्दभा वारिधुरं बहन्ति ।

यथा प्रकीर्णाः ॥ भवन्ति शालयो न वेशजाताः शृचयस्तथाङ्गनाः ॥

- ( 21 ) न पुष्पमोषमर्दन्त्युद्यानलता । I 30 14
- ( 22 ) न युक्त परकलत्रदर्शनम् । I 54. 1
- ( 22A ) निर्धनता प्रकाममपर पष्ठ मद्वापातकम् । I 37
- ( 23 ) परोऽपि बन्धुः समसास्थितस्य मित्र न कश्चिद्वैपमस्थितस्य । X 16
- ( 24 ) पुरुषेषु -यासा निक्षिप्यन्ते न पुनर्गेषु । I 56 20
- ( 25 ) घट्टदोषा हि शर्वांगी । I 28
- ( 26 ) भाग्यक्रमेण हि धनानि भवन्ति याप्ति । I 13
- ( 27 ) मा दुर्गम इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम ।  
चारि वेण विह्वान आङ्घ्र्योऽपि च दुर्गतो भवति ॥ I 43
- ( 28 ) मूलस्य दिश शून्या. सर्वे शून्य दरिद्रस्य ॥ I 8
- ( 29 ) मूले छिन्ने कुत पादपस्य पालनम् । IX. 41 2
- ( 29 A ) रत्न रत्नेन सगच्छते । I. 32 9
- ( 30 ) विविक्तविश्रम्भसो हि कामः । VIII 30
- ( 31 ) धीणा हि नाम असमुद्रोद्भित रत्नम् । III. 2 11
- ( 32 ) शङ्कशाया हि लोकेऽस्मिन् निष्पतापा दरिद्रता । III 24
- ( 33 ) शून्यमपुत्रस्य गृह चिरशून्य नास्ति यस्य सन्निभम् । I 8
- ( 34 ) सत्कारधन सल्लु सज्जन । II 15
- ( 35 ) सर्वनाजैव शोभते । X 49 1
- ( 36 ) साहसै श्री प्रतिपसति । IV 5 7
- ( 37 ) सुख हि दुःखान्पनुभूय शोभते । I 10
- ( 38 ) क्षियो हि नाम सर्वेता निरुर्गादेव पण्डिता ।  
पुत्राणा तु पाण्डित्य शस्त्रैरेवोपदिश्यते ॥ IV 19
- ( 39 ) स्त्रीभिर्विमानितानां कापुरुषाणा विवर्धते भद्रः । VIII 9
- ( 40 ) स्वके गेहे कुक्कुरोऽपि न वषण्डो भवति । I 42 20
- ( 41 ) स्वदेशेऽर्भवति हि शङ्कितो मनुष्य । IV. 2



## Appendix C

### A NOTE ON METRE

A San krit stanza or padya is a combination of four padas or quarters which are regulated by the number of syllables ( अक्षर ) or by the number of syllables in a foot ( पद )

If the number and position of syllables in each quarter are fixed, the padas are called *समन्त*. It is *समान* if all the quarters are similar, *समानवृत्त* if the quarters are similar and *विवचनवृत्त* if all the quarters are dissimilar. If the number of syllables in each quarter is fixed the padas are called *चरिते*.

A syllable or *अक्षर* is as much of a word as can be pronounced at one time, a vowel with or without one or more consonants. A syllable is *सुक्ष्म* (short) or *सूक्ष्म* (long) according as its vowel is short or long. *अ, इ, उ, ऋ, ए* are short vowels. *आ, इ, उ, ऋ, ए, ऐ, औ* and *ः* are long ones. If a short vowel is followed by an anusvara or *वृ* *larga* or a conjunct consonant it becomes long in prosody. So also the last syllable of a pada is either long or short according to the exigence of the metre ( *सप्तम्वरद्वयमक्षरमित्येव एतद्वदेत् । इत्यादिपदेषु च नदादन्तानामिति ।* )

In 'stanzas' of the *जगति* class one *पदा* is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables a quarter is divided into *पदा* (feet) of three syllables each and in case the number of syllables in the quarter is not exactly divisible by three each of the remaining syllables becomes a *पदा*. The following verse gives the names and scheme of possible *पदा* ( *अक्षरान्यासमन्तवृत्तवृत्तानि सप्तमि । भजन्ता स्त्रीषु वृत्तानि वृत्तानि तु द्वयसप्तमम् ॥ अक्षरान्याससिद्धयुक्तमन्तवृत्तानि पुनश्चिन्तयन् । चतुष्टयसप्तमवृत्तानि सप्तमवृत्तवृत्तानि च ॥* ) Expressed in symbol ( the symbol *~* denoting a short syllable and *—* a long syllable ) the different *पदा*s may be represented as follows, —

१ ~ — — म — ~ ~ म — — —  
 २ — ~ — ज — — ~ न ~ ~ ~  
 ३ — — ~ म ~ ~ — ~ म — —

*पदा* is the pause which we have to make in reading a line.

The *Mrechakatika* has about 218 San krit verses and 21 different metres are used. There are about a hundred stanzas in Prakrit in *Arca* and other metres ( the 0 are not dealt with here ).

शाह्वीविर्गणितम्—19 syllables in a quarter. यनि at the 12th. सूयंश्वेयदि म सजे  
सततया शाह्वीविर्गणितम्, गणः म, स, ज, स, त न, ग. Thirty-two verses  
in this metre (I) 14, 32, 36, 37, (II) 12; (III) 5, 11, 12,  
16, 20, 23, (IV) 6, (V) 5, 6, 14, 18, 20, 23, 24, 27, 35,  
46; (VII) 2, 7 (VIII) 5, 11, 38, (IX) 3, 4, 5, 14; (X) 60.

शिवविर्गणितम्—17 syllables in a quarter यनि at the 6th रसे रुद्रैरुत्तमा यमन-  
समगम शिवविर्गणितम् गणः य, म, न, स, म, ल, म Five verses in this  
metre (I) 1, (V) 12, 22, 25 (VI) 4

सुमधुगम्—19 syllables in a quarter औ औ मा ने युत्थेद् हयस्तुरतेरुक्ता सुमधुग यनि  
at the 7th and the 13th गणः म र, म न, म, न, ग. Only one  
verse in this metre (IX) 21

सुमधुगम्—21 syllables in a quarter यनि at the 7th and the 14th म्रैवानं  
प्रयेण विमुनियनियुता यत्थम् कर्तितेयम् । गणः म, र, म, न, य, य, य. Only  
five verses in this metre (I) 1, 4, 46, (X) 59, 61.

हरिणी—17 syllables in a quarter यनि at the 6th and the 10th.  
नसमस्तुत्तमा पद्मेवैर्येहंणिणी मरु, गणः न, स, म, र, स, ल, ग Two  
verses in this metre (IV) 3, (IX) 13

All the above metres are समृतम्. Of the अर्धसमृतम् the following  
are used in the play

गुणितम्—It is a variety of औपचन्द्रसिक्कम् अयुनि ययुगेको यराते युनि तु  
ननी जागाथ गुणितम्, गणः न, न, र, य (odd quarter), म, ज, ज, र, म  
(even quarter) Fourteen verses in this metre (I) 24, 56;  
(II) 7, (III) 10, 21, 22, (IV) 4, 27, 28; (VIII) 4, 8, 15, 32;  
(X) 13

औपचन्द्रसिक्कम् (also called माग्धणिणी)—विषमे सतजा युक् मये वेत्तमरा देन ॥ माग्-  
धणिणीयम् । गणः स, स, न, म, य (odd quarter), म, म, र, य (even  
quarter). Only two verses in this metre (I) 3, 5

The above अर्धसमृतम् metres are also treated in the Mātrā scheme,  
औपचन्द्रसिक्कम् as यत्ने यौ त्वैव दोषमौपचन्द्रसिक्कम् मर्धमिक्कम् ।

Of the जाति class आर्या and गीति are used in our play

आर्या—The general definition is—यस्या प्रथमे पादे द्वादशमात्रान्या त्रयोदशेऽपि ।  
अत्राद्य द्वितीये चतुर्थे पञ्चमे शेषे ॥

गीति—Just like Ārya (the last Pada containing eighteen Mātrās  
in stead of fifteen)

## Appendix D

### मृच्छकटिकस्थलोकानां वर्णानुक्रमसूचीपत्रम् ।

अङ्क श्लोक		अङ्क श्लोक
असेन विधत्करशर	१०—२१ अथ च सुरतज्वाल	४—११
अथास्या मूषजेवता	८—२१ अथ तव शारदस्य	४—७
अङ्कारकविहदस्य	९—३३ अथमवधिष काले	९—३१
अथ ३३ इति	८—४० अथ यत् सूत्रद्विद्रता	२—१०
अद् कलेवत् पडिवुत्त	१०—५ अथ शस्य मया प्रस	६—२४
अद्याप्यस्य तथैव	८—५ अल चतु शालामम	३—७
अथवा हि समालम्ब	३—१५ अवपथ्य घालभ्रजण	१—१८
अधभाल पलाभती	१—९ अवनवति रस प्रथम	८—१५
अधस्य दृष्टिरिव	१—४९ अवा तपुर्या द्विनसार्धवाडो	१—६
अथ मनुष्य हृदयन	४—१६ अषहरद् कवि मुनिअ	६—११
अन्वस्यामपि जानौ	८—४० अविज्ञातावसकन	१—५४
अन्यानु भक्तिपु	३—१४ अशरणशरणममोद्	८—४
अपविडितारते पुरया मता	४—१२ अर्था शक्तिस्त बलिद्	१—३०
अरतितम्पि तारत्	८—४२ असौ हि वृत्वा निमिषा	३—६
अपद्या श्रारपा महार	५—१२ असमत्समस्य हि वसन्तसना	८—३०
अपशपोष्य ता कान्ता	७—९ आअच्छथ वासथा	६—६
अपापानां कुले जाते	९—१७ आआहुदे भलाश	१०—३७
अप्यप नाम परिमूत	८—२६ आकर्षतु सरव्थेन	१०—५४
अयानिभवतु किमु यता	८—४१ आ मभाग्यसतद्रूप्य	३—२७
अधुमुद्ग् अवशाण	१०—१९ आपकेणापवृत्तन	१०—५१
अथवा मुह दव	६—२७ आलाने गृहान हस्ता	१—५०
अध्याक्षनाऽसि सलिले	९—१९ शालोकशिशाला म	१—३३
अमा हि दृष्टा मधुषत	१०—६ आल केत गृहमिष विधि	५—१
अमा हि वरान्त	१०—१६ आश्रम वस्त गनय	१०—३२
अम हि वृक्षा फ	८—७ आण्यरुग सरस	२—२०
अमहि भिच्चा जलदा	५—४४ इठन्त मम णच्छति	८—३७
अमोक्ति कमसेवण	१०—१८ इद् गृह मन्मदत्त	६—३
अमेहि चण्ड आह	१—२८ इद् तन्मइसवस्त	१०—२३
अथ हि पातकी विप्रा	१—९ इदाना मुक्कमागप्रस	१—३६

	अङ्क श्लोक ।	अङ्क श्लोक
इदं एवा इत न	१ ३	एशे गुणलक्षणणइइ
इय हि । नद्रा नयनाव	४ ८	एशे पड मि चल्णेसु
इय रङ्गप्रवेशेन कलाना	१ ४	एशे हि तु लेदनालदे
इह सपस्वकलिन	४ १०	एय ने प्रणया विष
ईदशे व्यवहारप्रो	१ ४०	एय भा निमन्ज्या त्रा
इदशे श्वेनकाकाये	१ ४१	एया कल्फदम्बर्नप
इज्जाणेसु सहास अ	--	एयामि वयसा इय न्
उ ऋणितस्य हन्यनगणा	-	एमे अमाभवुःडो
उत्ताशिता गउशि	१--१९	एस्यज्ञानि शिस ण्डिना
उत्तिष्ठ भा प तल	१०--१	एगवतासि चल्व
उत्पदान इ शशाङ्क	१--५७	योशलध दध मग
उदय तु नाम मय	४--२३	अहारिभा पवहण्णे
उन्मत्तान नमात वपान	५--७६	उ यालुना गाःछड
उपरितलानपातितेष्टका	३--२२	उत्ताशङ्क णिणाणअश्श
ऊषेद् नामवद् पणित	१--४	उरिक्करसमयाद्
एकपापानपागऽप	६--१६	उ श्रद्धात्यति सूतार्थ
एनसद्वमगाप्रवक्त्र	५--६	
एनत्तु मा इरनि	१--१७	कस्तम्मी दिणअरो
एना पुनइन्दगता खिया	१०--११	कम्म तनु तणमवे
एना निविक्करजमद्व	५--४	कहिं कहिं सुसहिअ
एनाभगिठिकाभि	३--३०	काभित्तुच्छयति प्रपूरयति
एता हम न च रुद् न	४--१४	का उण तुल्लिद एशा
एतन मापयान भिसिपु	३--१६	काम नाचमिद् यद्दतु
एत हि विप्रदुणवद्दकशा	५--२१	काम प्रदापतिमिरण
एते पिण्तमात्रवणक	५--४०	कि अछथ व सद्दा
एतेर प्रतम गत्रमत्तिने	५--१०	किं वा यस्य पुा शने
एतेरव वद्दा गज द्र	५--१८	किं वा भि धावशि
ए व मए विण्णविद्दा	६--१५	किं यानि वाक्कदलाव
एद् दाशकल्लिदअ	८--६	किं शे शङ्गे धाणित्त
एरुहिं द द्वाणानुपल	८--२०	किं मुत्तेनापादित्त
ए व द्दुमत्तिङ्गन	१०--५२	
एशा णाणरुमुमेया	१--२३	किं त सुह पुवरति
एशाशि वाथ शिलशि	१--४१	किं त्व कपालग्निने

	अङ्कः श्लोकः		अङ्कः श्लोकः
किं त्वं पदैर्मम पदानि ..	१-२२	छायार्थं यीष्मसंततो ...	४-१८
किं त्वं मयेन परिवर्तित-...	१-१७	छायामु प्रतिमुक्कशय ...	८-११
किं नु नाम भवेत्कार्यं ...	८-२९	त्रयं वञ्जमि पाञ्जल ...	२-३
किं नु स्वर्गाभ्युनः प्राप्ता ...	१०-४१	जदिच्छशे लम्बदशा ...	८-२२
किं पेक्षस्य छिञ्चन्त	१०-४	जथा जथा वरशादि ...	५-१०
किं पेक्षस्य शप्युस्त्रिंशं ...	१०-२४	जयति वृषभवेतुर्दक्षयज्ञ ...	१०-४६
किं भीमशोणे जमदग्निपुत्रे	१-२१	जलधर निर्लज्जस्तव ...	५-२८
कुतो बाष्पान्मुधारभिः ...	१०-४२	जाणन्तो वि द्रु जदि ...	६-२१
कृत्वा शरीरपरीणाद् ..	३-९	जाणामि चारुदत्त ...	६-१५
कृत्वा समुद्रमुद्रकोच्छ्रय-...	९-२२	जाणामि ण कीलिश ...	२-६
एतैव अनुजयते ...	७-८	जार्दा गुप्त विमुद्गा ...	६-२३
केयमभ्युद्यते शत्रौ ...	१०-३९	जूदेण त कद् मे ...	२-१७
केयवगात्रश्याम ...	५-३	जे अत्तयल जाणिभ ...	२-१४
को त गुण्णाविन्दं ...	६-१३	जे चुम्बिदे अम्बिक- ...	८-१९
कोऽप्यमेवविधे काले ...	१०-१६	जेण ण्ढि गम्भद्गणे ...	८-२५
ह्रीरिष्यः सन्तु गात्रो ...	१०-६१	ज्ञातीनिदान्स्वभुज ...	४-२६
क्षेमेण द्रज दान्धवन् ...	७-७	ज्ञातो हि किं नु ..	१-९
समेण गण्ठी सपगूलके ...	९-२	ज्ञाणज्ज्ञान्त यद्भुभ्राण ...	१-२५
सप्तपरित निरुह ...	८-३२	जअलीगभाणमेवे ...	१०-८
गता नार्थं तारा ..	५-२५	ण अ लुज्जादि अन्तलिक्से	१८-९
गर्जन्ति शैलशिखरेषु ...	५-१३	जवघम्भणमुक्कम्प ...	२-१
गर्जं वा वर्षं वा शक्र ...	५-३१	जइमम्भणदे श्रुते ...	८-१०
गुण्यबालं दिनघमशासं ...	४-३२	ण इ अन्दे चाण्डाल ...	१०-२२
गुणेषु यत्ना पुरुषेण कार्यं	४-२३	जिब्बकल मूलकपेशिवण	१-५२
गुणेष्वेव हि कर्तव्यः ...	४-२२	ण्णदेहे शालिलजलेहि ...	९-३
घोणोन्नतं मुचभगाद् ...	९-१६	तर्कि ण कलअ कारण ...	१०-१
चन्दनश्चन्द्रशीलादयो ...	६-२६	त तस्य स्वरसक्रम ...	३-५
चागङ्गेन जथा श्रद्धा ...	८-३५	तपसा मनसा वाग्मिा ...	१-१६
चालुदत्तविपाशाया ...	८-४४	तयोरेदं सत्सुतोत्सवा- ...	१-७
चिन्तासक्तनिमग्नमन्त्रि ...	९-१४	तच्छब्जवत्तद्वापश्चिन्वता ...	३-३१
चिरं सलु भविष्यामि ...	१०-१७	तालीषु तारं विटपेषु ...	५-५२
उच्चं कार्यमुपक्षिपन्ति ...	९-३	गुलनं चादिसजस्य ...	९-२०
उच्चं दोषमुदाहरन्ति ...	९-४	वेनास्म्यहृतवरेण ...	१०-२८

	अङ्कः श्लोकः		अङ्कः श्लोकः
स्यजनि किल न जयथी ...	६-१८	नयनसलिलसिक्तं ...	१०-३
त्रेनाहतसर्वस्वः ...	७-९	नग्ननिपुम्पाया ...	७-३
स्वप्नेहपद्रहृदयो हि ...	४-९	निवामन्निन्तायाः ...	४-१५
स्वर्धमेताहिनिपात्य-	१०-४३	निधमास्य न शङ्कितः ..	३-१८
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## Appendix E

( A list of a few difficult or out of the way words which  
are explained in the notes )

<p>अद्भुत—II 1  अद्भुत—IX 33  अद्भुत—X 30  अनिधि—I 12  अधिकरण—VIII 43, IX 0 8  अनङ्ग—I 21  अपरीक्षित—II 0 79  अपत्रिप्त—IX 41 1  अभितारिका—V 11 99  अभुजिष्या—IV 4 11  अन्वये—I 4  अहत्या—V 30  आसङ्गित—V 33  आर्ष—I 2 2  आलम्बुम्—X 21  इदमह—V 11 39  उद्यम—IV 26  एकत्रासिक—VIII 4  वक्त्रेण—II 12 9  वक्त्रेण—III 12 3  वक्त्रेण—IV 29 11  वर्णाङ्कलह—VI 20 22  वृत्तवृत्त—I 48  वृत्तवृत्त—I 12 3  वृत्तवृत्तवृत्तवृत्तक—I 50 0  वृत्तवृत्त—III 3 7  कावेलीमाल—I 32 10  कापटिक—IX 18, VIII 30 15  कापट्य—V. 7. 10</p>	<p>कापट्य—VIII 10  किञ्चुक्—VIII 33 6  कम्पदासी—IV 28 42  कुशीलव—I 7 2  कूपयन्त्रशक्तिन्याय—X 60  केसहस्त—L 8 68  सङ्गमयेते—I 8 2  मलीकन—II 11 4  मधुमज—II 17 9  गदनी—II 1  गुण—VI 0 159  गोपालदूतक—I 12 0, II 13 09  बहुङ्ग—VI 23 13  चक्राक V 5  चाणक्य—I 39  चतुर्भुज—IV 29 17  चार्क—VIII 1  चैष—X 12  जवानु—X 41  उडुन—III 20,  तुल्य—I 8 107, IX 2, III 21  त्रिभङ्ग—VIII 31  तन्द्रावृत्त—V 20  त्रिविध—IV 30 12  दास्यापुत्र—I 8 69  देवत—III 14 2  द्राण—X 39, 26  द्वैलि—III 11  द्वामि—IX 5</p>
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द्विज--I 3	रक्षा--III 30
नीम्बकण्ठ--I 2	राष्ट्रिय--IV 24 2
निष्पल--I 8 88	रूपिन्--IV 27 11
नाम्पति--I 32	रोमाभायमान--I 8 109
पञ्चजन--VIII 2	रुमदण्डक--II 6 43
पद्मरथ--VI 18	वरण्डल-शुक्र--I 8 15
पद्मउदय--V 5	विधि--I 15 6
पर्यङ्क--I 1	विहस्त--II 17
पारमृतीव--VIII 14, I 29	वृषभकेतु--λ 46
पिण्डान्तर--IX 7 25	वैशिकी--I 4
पुत्र--I 8	शानहृदा--V 48
पुस्तक--III 18 2	शराङ्क--I 57
प्रतिपुरुष--III 17 2	शामित्र--λ 21
प्रतीकिका--VIII 43 22	शारीर--IX 38 6
प्रानराश--I 8 3	शेषमृता--λ 47
माण--I 1	श्वेतकाकीय--IX 41
बन्धुल--IV 27	श्रोत्रिय--IV 27 40
बनारि--λ 48	साधिव--II 2
नक्षत्र--III 14 1	समाधि--I 1
शास्त्रकाम्या--III 18 17	सार्धवाह--I 6
भारक--L 19	सूत्रधार--I 2 1
महक--I 8 109, VIII 28 9	सैतिभ--IV 27 54
महापातक--I 37	सविधानक--I 8 19
महानाह्वण--L 42 23	सौदामनी--I 35
मातृ--I 15 1	स्कन्दपुत्र--III 12 2
मूच्छकटिक--I 2 2	हस्तक--λ 2
यज्ञोपवीत--III 16 λ 18	हस--V 1
योगतोचना--III 14 3	